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MUSIC *for the* GENERAL COLLEGE STUDENT

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EDMUND V. JEFFERS

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INTRODUCTION

An observer of the contemporary musical scene in the colleges and universities of the United States may see two diverging general aims of the programs in music: first, training students for various branches of the musical profession; second, providing the general student body with a knowledge of and acquaintance with music as one element in a liberal education. This study is concerned with the development of the latter, the history of the evolution of music instruction for the general college student.

Ever since the American colleges began their work in music in the latter half of the nineteenth century, persistent problems have beset the colleges as to how they might best deal with the study of music. Two issues have been especially keenly contested. First, shall colleges attempt to train specialists in music —i.e., students who plan to earn all or a part of their living by teaching, composing, or performing music—or shall they adapt their music program to the education of the general student body? Second, shall the study of the performance of music be given official recognition in the way of college credit or be relegated to the sidelines as an "extracurricular activity"?

The decisions made upon these and other questions in college music are dependent not only upon present conditions but are affected by customs and traditions of the past. The writer proposes that it is not possible to have a full understanding of the present scene in college music without a knowledge of its past and the conditions affecting its development. In the absence of other historical treatments of the field of college music other than sketches,[1] the present study is undertaken with the hope of contributing to this understanding through examining 1) the manner in which music for liberal arts students developed, 2) influences which were involved in this development, 3) the ideas of and ideals for music in colleges as expressed by college educators.

In an examination of the development of music for liberal arts students and in an attempt to throw some light on issues in college music, such questions as the following must be borne in mind: How have the changing conditions and aims of higher education affected the development of the college music program? What effect have the changing psychologies in higher education had upon college music? What were the changing conceptions of college music as held by college educators? Did these conceptions affect the aims and offerings of college music? What has been the relation of the college conservatory or school of music to the program of music for the liberal arts student?

A historical study of a sufficient number of colleges to give a representation

of all the various trends in college music would be beyond the scope of the present study inasmuch as practices in college music have been as little standardized as those in the whole area of college education. This study includes as much of the general picture of college music as it is possible to do without going into a detailed study of a considerable number of institutions. Furthermore, three important institutions, Harvard College, Vassar College, and Oberlin College, have been chosen for reference as three strands in the web of college music developments. Harvard, Vassar, and Oberlin were not chosen on a representative basis, but were chosen because they were pioneers in the field, because of their influence upon college music, and because they retain their importance through the music departments at Harvard and Vassar and through the conservatory of music at Oberlin. One is a men's college, another is a women's college, and the third is a coeducational college. Although some sociological influences are indicated in this examination of college music, it is not intended that this should be a sociological study of influences affecting college music, valuable as that would be. This inquiry is concerned primarily with the analysis of ideas and practices in music for college students as related to a liberal college education.

The study is arranged according to the following plan: Beginning with the founding of Harvard College in 1636, Chapter I describes music education and musical activity within the colleges to about 1870 and early aims of college music. As these developments would not be likely to happen in a country devoid of interest in music, various other agencies aimed at spreading a knowledge of and participation in music are also described. After the middle of the nineteenth century the study of music was officially recognized in some American colleges and universities as a fit subject for college credit, and departments of music were established. About the same time conservatories or schools of music became related to some of the colleges. Chapter II is concerned with practices in the colleges since 1870 and with outside agencies and influences which were related to those practices. Chapter III is devoted to philosophies of college music in their relation to the changing aims and changing psychologies in higher education. Chapter IV summarizes the study and indicates what the study means to the writer with regard to the future of college music. The appendix is a detailed investigation of music in Harvard, Vassar, and Oberlin.

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Chapter One

EARLY DEVELOPMENT OF MUSIC IN AMERICAN COLLEGES TO 1870

ALTHOUGH music did not enter the American college curriculum until shortly after the middle of the nineteenth century, there was considerable activity in music in numerous American colleges before that time, as well as in older European universities. Music was a required subject of study in European universities of the Middle Ages, including Cambridge and Oxford.[1]

Early Interests in Music in American Colleges

The founders of Harvard College were Cambridge and Oxford men. But by the time Harvard was founded (1636), music study was little recognized in Cambridge and Oxford. Moreover, it was necessary for American colonists to use most of their time and energy for subduing the frontier and for maintaining life. Yet in spite of unfavorable circumstances, it is probable that students studied music to some extent in the early years of Harvard College.

A Harvard graduate of 1698, Rev. Thomas Symmes, declared that singing by note ". . . was study'd, known and approv'd of in our College from the very foundation of it. . . ." For a time Harvard had neglected this work, yet it was again revived in the early 1700's, when this statement was made.[2] John Cotton, one of the most influential men of the period and a member of the first governing body of Harvard College,[3] stressed the importance of music in religious services. In 1647 he published a tract on singing which contained the following statement:

> For the first Question, wee lay downe this Conclusion for a Doctrine of Truth; *That singing of Psalmes with a lively voyce, is an holy Duty of Gods Worship now in the dayes of the New Testament.*[4]

The preparation of a learned ministry was an important part of the work of the college at this time. As the singing of psalms was an integral part of the Puritan religious meetings, it may well be that some study in reading music was carried on in Harvard to prepare future ministers as well as other students for this part of the services. Students were required to attend meeting in the town of Cambridge on Sundays where they had an opportunity to join in the singing of psalms.[5]

The popular theory that the Puritans disapproved of secular music as an instrument of the devil would lead to the supposition that they suppressed it in community and college. But, as Percy Scholes has shown in *The Puritans and Music in England and New England* (1934), the Puritans in England and New England were not opposed to secular music; in England they actively encouraged musical practices.* According to Morison, playing and singing were not legislated against at Harvard. There is some evidence to show that students carried on such activities. One argument states that the inaccurate versions of the ballads written down by Seaborn Cotton (B.A., Harvard, 1651) indicate that Cotton had recorded the ballads from hearing them sung in college rather than from a printed form; it is declared further that Cotton would not have bothered to write them down had he not intended to sing them.[6] Samuel Sewall (B.A., 1671, M.A., 1674, Harvard) recorded an incident in his diary showing that the students sang together. In writing of the death of a friend, Sewall said, "We were Fellows together at College and have sung many a Tune in Consort. . . ."[7] Whether the tunes were psalms or ballads is not known; Sewall's diary shows, however, that he was not averse to listening to secular music.

There is one known instance of a student playing an instrument in seventeenth-century Harvard. An entry in Tutor Wigglesworth's diary in 1653 records that he heard a pupil ". . . in the forenoon with ill company playing musick, though I had so solemnly warn'd him but yesterday of letting his spirit go after pleasures."[8] Another example of student interest in instrumental music is furnished in the case of Josiah Flynt, a freshman in 1660-61, who asked his uncle, Leonard Hoar, in London to send him a fiddle. Morison points out the possibility that a few musical instruments in the possession of people closely connected with early Harvard may have formed the nucleus of an informal college orchestra that Flynt wished to join.[9]

Hoar refused to grant Flynt's request. This response gives an indication of what may have been Hoar's attitude toward music when he became president of Harvard in 1672. Hoar said:

> Musick I had almost forgot I suspect you seek it both to soon, and to much. This be assured of that if you be not excellent at it Its worth nothing at all. And if you be excellent it will take up so much of your mind and time that you will be worth little else: And when all that excellence is attained your acquest will prove little or nothing of real profit to you unlesse you intend to take upon you the trade of fidling. Howbeit hearing your mother's desires were for it for your sisters for whom tis more proper and they also have more leisure to looke after it: For them I say I had provided the Instruments desired.[10]

* They did, however, bar the use of the organ and elaborate music in religious services.

Though the intervening twelve years may have made some difference in his estimate of the place of music in a student's life, Hoar's statement certainly does not indicate any distrust of music itself. Rather it hints that music is not sufficiently important, especially in a man's life, to be included among his studies and to risk having it crowd out other more valuable work. It should be pointed out here that this attitude of college authorities toward music may have been one of the contributing causes of the emphasis put upon professional training in music, to the neglect of the general college student, in the latter nineteenth century.

Yet some of the value of music was appreciated by a Harvard authority of the seventeenth century as is shown in President Increase Mather's *Remarkable Providences* (1684):[11]

> It is also true that musick is of great efficacy against melancholly discomposures. . . . Indeed, the sweetness and delightfulness of musick has a natural power to lenisie [soften] melancholly passions.*

It is difficult to know to what extent Harvard students of this period studied music, but it is evident that they had the opportunity to study the theory of music. Alstead's *Encyclopaedia*[12] and Morton's *Compendium Physicae* were in use at Harvard. The latter book provided the foundation of instruction in natural science from 1687 through the first quarter of the eighteenth century. It contained two pages on music and "the pleasures of harmony," and material on acoustics.[13] Alstead's *Encyclopaedia* treated music as "a mathematical science subalternate to Arithmetick" according to a Harvard graduate of 1698.[14] That Harvard students knew something of the theory of music is also indicated by the inclusion of papers on musical subjects among the *theses mathematicae* of 1717 and 1723.[15] This use of music in mathematics might be thought of as an early example of a later movement toward the correlation of studies and the breaking down of the barriers between departments; but, as the science of music was treated as a kind of mathematics, such a comparison could easily be overdone.

The principal lines in the development of college music in the eighteenth and early nineteenth century went on in the same general direction as those at early Harvard College. The use of music in college religious services led to the establishment of college musical societies and choirs and to giving mu-

* P. 187. The Puritan poet, John Milton, in his *Tractate of Education,* written forty years before Mather's book, also recognized the sanitory value of music. He advised having concerts for students ". . . to smoothe and make them gentle from rustic harshness and distempered passions. The like also would not be unexpedient after meat to assist and cherish Nature in her first concoction, and send their minds back to study in good tune and satisfaction." Cited in Scholes, *The Puritans and Music in England and New England,* pp. 151-152.

sical instruction; informal singing and playing led to the organization of student orchestras, bands, and glee clubs; theses on music, musical compositions, and literary discourses on music anticipated college instruction in theory of music and music appreciation.

Public performances of musical compositions by students were given at Dartmouth[16] and possibly at Harvard before 1775.[17] Student activity in music at the College of Philadelphia (now the University of Pennsylvania) anticipated the work in correlation of music and drama that is carried on in some colleges of the present day. In 1757 students presented a masque, "Alfred the Great," with Arne's music and some new music composed by one of the students, probably Francis Hopkinson.[18] Student orations at Commencement times were other evidences of interest in music. For example, addresses on the beauties and importance of music and the fine arts were given at Dartmouth[19] and the College of Rhode Island (now Brown University) in the late 1700's.[20] The performance of "religious" music held a prominent place in several colleges.

Beginnings of Organization in College Music

Influences of interest in "religious" music.—Interest in music for religious purposes had been evident in the psalm-singing of the early colonists. During the latter eighteenth century and early nineteenth century, interest in religious music led to the formation of musical societies in colleges and towns. There was some similarity in the kind of music used by college musical societies and by musical societies outside the colleges. Early Harvard, Yale, and Dartmouth musical clubs, like the Stoughton Musical Society, seem to have used "fuguing pieces";* the Dartmouth College Handel Society and the Harvard Chapel Choir, like the Boston Handel and Haydn Society, in the early part of the nineteenth century devoted themselves to better music than fuguing pieces.

Harvard students had their own singing society by 1786. The records of the organization show that the kind of music used by the society was made up mostly of collections of New England psalmody, which included some of the currently popular fuguing pieces. Records of the purchase of a bass viol and other items of expense for bows and strings intimate that the club had the assistance of some instrumental accompaniment.[21]

* The fuguing piece, a kind of hymn tune containing sections in free fugal form, came into the realm of church music during the latter eighteenth century. William Billings, a tanner by profession, composed many of these pieces. He declared that they were "more than twenty times as powerful as the old slow tunes." If the popularity of his music were any indication of its power, his claim was justified. In spite of the crudity of his compositions, Billings made a lasting contribution to American musical life, according to one authority, by stirring up interest in music and by establishing singing societies and church choirs. John T. Howard, *Our American Music,* pp. 46-54. 1939.

At Dartmouth College, the Musical Society considered the literary aspects of music as well as performance of music. From 1792 until 1802 the Musical Society had annual occasions where music was performed and orations were delivered. The Society regularly furnished the music for the chapel and church services. President Dwight of Yale, who heard the Musical Society sing in 1803, declared that he had rarely heard sacred music which exhibited so much taste and skill as that society displayed.[22]

By 1807 a new organization at Dartmouth, the Handel Society, came into existence and soon crowded out the old Musical Society. The organization of the Handel Society was a part of a general movement arising in New England in opposition to the use of fuguing pieces, which had spread through New England since 1770. The attitude of the Handel Society toward such music may be seen in its stated aim, which was ". . . to improve and cultivate the taste, and promote true and genuine music and discountenance trifling unfinished pieces."[23] The Handel Society was active until 1888, though it declined in importance after the middle of the nineteenth century. One authority considered the organization, next to the Handel and Haydn Society of Boston, the one that was in many respects most beneficial in its influence on the cultivation of a more serious style of music.[24] The influence of the Handel Society was not limited to Dartmouth College; citizens were admitted to membership in it, and the society joined in music festivals and musical conventions with other similar organizations after 1809.[25]

Though the particular object of the Handel Society was at first the cultivation of a better type of sacred music, it included secular music in its repertoire after 1839. It may be suspected that the faculty members at Dartmouth would not have encouraged its existence if it had not been devoted to music which would be of use in the chapel and church services. Addresses in 1807 and 1809 by two Dartmouth faculty members, who belonged to the society, show their concern with the state of sacred music in the churches.[26] However that may be, the concerts of the Handel Society at Commencements and various occasions, as well as its singing in chapel and church services, gave Dartmouth students the opportunity to hear and perform works by Mozart, Handel, Haydn, and Beethoven, as well as lighter compositions by English composers.

Other musical societies which furnished music for college religious services existed at Brown University and at Yale. Preceded by the Musical Society of Yale College, which existed about 1786,[27] and by the Cecilia Society, the Beethoven Society at Yale was organized in 1812. It served as the college choir until 1860, except for a period of two years.[28] At Brown University, the Harmonic Society sang for chapel services in 1826.[29]

After 1814, Harvard students, who formerly had attended public worship in Cambridge, had their own chapel services with a small choir and a choir

director. According to reminiscences of a member of the choir of that time, none of the lighter fuguing pieces were used.[30] In 1821, an organ was installed in the chapel, and President Kirkland took that occasion to deliver a sermon on instrumental music.[31] At the time when the college chapel was established, the religious affiliation of Harvard was changed from the Established Congregational Church of Massachusetts to the Unitarian Church, the latter arrangement continuing to 1881.[32] The effect of Unitarianism on the chapel music, according to Spalding, was that the musical part of the service was meager.[33] But the Unitarians thought enough of music to hire an organist[34] and to buy music books for the chapel.[35]

College authorities realized the importance of music in the religious services. President Everett discussed the importance of the devotional exercises in the chapel as the foundation of discipline in the college through their fostering "a softened temper and gentle spirit." He advised that the services should include organ music "and a solemn chant of select portions of the psalms, or of the "imperishable hymns of the Church.' "[36] Here is another recognition of the often asserted power of music in the ordering of the emotions.

After the middle of the nineteenth century, Harvard made another effort to improve music in the chapel services by appointing an instructor in music. The 1855-56 Harvard catalogue listed Levi Parsons Homer as instructor in music; the catalogue of the following year announced that "Instruction in Music, with special reference to the devotional services in the Chapel, is open to all Undergraduates. The course will extend to the higher branches of part singing." It is worthy of note that this plan for instruction in music had its roots in the religious life of the college, and that it was planned for any student who might wish to study music. It would seem that musical instruction which was connected to a function of the college would not be separated from the general student body, as was later the case when the teaching of music theory and the technique of musical performance were the principal offerings of college music departments.

The instruction in singing, however, did not work out well (see page 25). Perhaps this was just as well. If the instruction in music in colleges had continued to be centered in devotional services, it is doubtful whether music would have been accepted as an accredited study in a college education. Even though the later developments in the theory of music and music history were aimed primarily at training specialists in music, these courses, unlike singing classes, could be compatible with classroom standards of the times. Therefore, even if these courses were primarily for specialists, they could provide the foundation upon which could be built the offerings for the general college student.

A plan for musical instruction, similar to that of Harvard, went into operation at Oberlin College in its earliest years: and, as at Harvard, this instruction

was given because of the importance of music in religious services. Oberlin (founded 1833), an outgrowth of the great revival movement of the early nineteenth century, had as its early leaders some of the great evangelists of the period. These men were vitally interested in music because of its contribution to religious worship. Charles G. Finney, professor of theology at Oberlin beginning in 1835, an evangelist, and the central spiritual figure in the college for forty years,[37] had strong convictions of the value of music as a force in Christian education. Professors Morgan and Cowles and President Asa Mahan had similar ideas. When Mahan came to Oberlin in 1835 he was determined that "sacred music should be carried to its highest perfection, so that all our social gatherings, our public worship, our daily religious services, should constantly be under the most deeply spiritual influence."[38]

Quite a number of the early settlers at Oberlin came from New Hampshire, the state where there were so many flourishing musical societies, and from the neighborhood of Dartmouth,[39] where there were established precedents for music at Oberlin in the achievements of the Handel Society.

Deacon Turner was one of these settlers; he led the singing at services until Elisha P. Ingersoll was appointed professor of sacred music and principal of the preparatory department.[40] The Oberlin catalogue of 1835 made no mention of instruction in music; it may be supposed that whatever instruction was provided in music was built around the singing of sacred songs. Ingersoll held the position only one year. Then George Allen, a pupil of Lowell Mason, became teacher of music in 1837 and continued in that position until 1841, when he was appointed professor of sacred music.[41]

The Oberlin catalogues before 1842 announced that instruction in sacred music was free to all students. Beside this formal instruction in music, the students had opportunity to sing in the church choir. The church was maintained by the college and the town together. The relationship of the musical talent of town and college developed into the Musical Union, an organization which has provided the means for Oberlin students both to hear and to participate in performances of musical masterpieces.

From the very beginning of the life of Oberlin there had been the closest ties between the college and the town in the common purpose of establishing a Christian community. Until 1860 the townspeople, college students, and college officers met for religious worship as one group. The choir held a very important part in these meetings in carrying the message of "the power of salvation" to the congregation.

There is no evidence that the type of missionary work toward the use of better music, such as that carried on by the Dartmouth College society, found any place in the early decades at Oberlin. It is natural that revival hymns with their direct emotional appeal would fit into the evangelical nature of the early

religious services better than the more formal musical compositions of the masters. For nearly fifty years after 1835, instructors opened their class sessions with prayer or singing.[42] The latter practice was aided by the publication of a pocket hymn-book which contained mostly camp-meeting songs and hymns upon the judgment. It was not revised until 1863.[43] It is probable that the musical standards of the locality were not of a high character at first. Even in New England, outside of Boston, the music used in the churches of the early nineteenth century was of such a character as to call forth protests from clergymen;[44] and musical societies were formed for the express purpose of improving the condition of church music. Most of the music used by the Oberlin choir in the earlier years was taken from the chorus and anthem books of Lowell Mason, Thomas Hastings, and Isaac B. Woodbury.[45] Around the middle of the century the choir performed more ambitious works such as Woodbury's oratorio *Absalom,* a compilation of some of Woodbury's original works with additional music by Beethoven, Handel, and Rossini.[46] Standards were being raised, however, for it was during this time that the choir began to perform portions of Handel's *Messiah* and Haydn's *Creation.*[47] The further development of this society will be described on page 125.

Thus, fostered by the interests of the college authorities because of the contribution which music could make in the religious life of the students, organized by a faculty member in charge of musical instruction, and aided in its development by the musical relation between the town and the college, Oberlin during its first decades provided for the students a program of music which was a functional part of the life of the college; it was not separated from the general student body by any exaltation of the study or performance of music. This plan for the musical education of students was an integral part of a college education designed for equipping men and women for Christian leadership.

By the middle of the nineteenth century, as the foregoing description shows, three important steps were taken toward the establishment of music as an approved study for college students. It was largely through the official recognition of the value of music in the religious activities of the colleges and through the improvement of standards in the college musical societies that these advances were made. To summarize: the colleges began to provide instruction in music for all students who were interested in such study; they began to organize musical activity through the appointment of instructors in music; the college musical societies that used better music made their work more dignified and began to set standards for the study of a musical literature which educated men could respect as a significant and important part of the cultural heritage.

Individual performance of instrumental music.—The study of instrumental music as an accomplishment had been established in academies and private schools in the eighteenth century. The view of performance of music as little

more than an amusement or polite accomplishment has stood in the way of its recognition as an accredited college study. In the nineteenth century, college authorities began to make provision for students to acquire proficiency in performance of music. As early as 1818 Harvard probably approved the study of piano-playing as one of the accomplishments which students could pursue with outside teachers.[48] Thomas Jefferson, in outlining the plans for the University of Virginia in 1818, advised that provision should be made for ". . . the arts which embellish life—dancing, music, and drawing . . ." because of their value in furnishing ". . . amusement and happiness to those who, having time on their hands, might less inoffensively employ it." Here is an early recognition of the value of music study for worthy use of leisure time. Jefferson, however, would have limited the university to furnishing rooms for such study, and would have had the teachers paid by the students who employed them.[49] Instruction in music was provided in the second quarter of the nineteenth century at Norwich University.[50] Such instruction was also announced at St. Louis University in 1842,[51] and by the middle of the century at Mount St. Mary's College in Maryland.[52] In all three of these institutions, music was counted only as an extra study, and extra charges were made for instruction in music.

At Oberlin, George Allen initiated the teaching of instrumental music a few years after the introduction of instruction in singing. The growth of instrumental study at Oberlin, according to a contemporary observer, was largely the result of the labors of Allen, whose interest in instrumental music came from his training as a violinist.[53] His work was aided, no doubt, by the presence of a large number of women in the student body who would be interested especially in piano instruction.

Allen's work toward the establishment of the study of instrumental music was not regarded entirely with favor. The authorities voiced the opinion that the piano did not fit the mind for devotion as ". . . it is not well calculated for slow and devotional music . . ." and the trustees resolved ". . . that it is not expedient to introduce piano music as a branch of instruction."[54] By 1842 this prejudice had weakened sufficiently to permit Allen to install a piano in the college.[55] At first, Allen provided the instruction in instrumental music, but he gradually added other teachers as more instruments became available and the demand for instruction increased. As the catalogues show, instruction in instrumental music was an extra study, and extra charges were made for it.

The establishment of this instruction at Oberlin awakened an interest in and support for the study of instrumental music in the college and community which led to the establishment of the Oberlin Conservatory of Music. It is important to note that the classes in singing, which had a vital function in the music for the religious services, were retained as a part of college instruction after the conservatory opened. The study of instrumental music was taken over by the con-

servatory; it was not recognized as a proper college study until more than twenty years later. It might be that the college would have furnished instruction in instrumental music if it had been no more expensive than vocal music instruction, and if it had been, in the opinion of the college authorities, of such value in the life of the college as the singing classes. Fairchild mentioned an orchestra of six or eight performers which had been trained by Allen, and implied that this orchestra was used in religious services.[56] Even so, there evidently was no such wide use of instrumental music in the life of the college as there was in the case of vocal music.

Orchestras and bands.—When instrumental clubs and orchestras began to appear in the colleges, there were no well established orchestras to serve as models for students' musical endeavors. Though several orchestras existed in Boston and other cities, it is generally conceded that they did not consistently perform musical works of recognized worth until after the middle of the nineteenth century. It will be well to consider here the general situation in regard to early instrumental organizations in the United States in order to realize the precedents for college students' efforts.

According to one authority, there were few instrumental organizations that met regularly for the practice of symphonic music until the nineteenth century.[57] Theatrical troupes of the late 1700's used orchestras in their performances of ballad operas; over ninety ballad operas were given in one Boston theatre between 1793 and 1800, and another Boston theatre presented over sixty in the same period.[58] Concerts of vocal and instrumental music were occasions for performances by instrumental organizations, such as the concert given by the Harmonic Society in New York in 1774 where a "grand Orchestry" played.[59]

In 1810, Gottlieb Graupner, who has been called the "Father of American Orchestral Music," began his pioneer work in Boston in the formation of a small orchestra called the Philharmonic Society. This society, at first a social meeting of professional and amateur musicians for the practice of Haydn symphonies and other music of the same character, gave several series of concerts until 1824. A few years later, George Webb organized an orchestra at the Boston Academy of Music, which gave concerts for a period of fourteen years. This in turn was succeeded by the orchestra of the Musical Fund Society, which lasted until 1852, and another orchestra by the name of Philharmonic, which Carl Zerrahn conducted from 1855 to 1863. In New York, the Philharmonic Society orchestra was permanently established in 1842. By the middle of the century, the Germania Society orchestra, an organization made up of foreign professional musicians, had begun its tours. The Germanians visited all the principal cities and gave well over eight hundred concerts in the six years of their tours; around 1850 they gave over twenty concerts in rapid succession to

crowded houses in Boston.[60] Although they made concessions to public taste in building programs, their influence was invaluable, according to one historian, in awakening a taste for the higher forms of instrumental music and in inciting to better performance the few orchestral organizations that existed in Boston and New York.[61] Concerts of chamber music were being heard in the middle of the nineteenth century. According to an observer, the first chamber music concerts heard in Boston were given in 1844-45 under the auspices of the Harvard Musical Association.[62] Within the next ten years two other organizations, the Mason-Thomas Quintet of New York and the Mendelssohn Quintet Club of Boston, made their appearance. The Mason-Thomas organization gave programs of the highest type for thirteen seasons. The Mendelssohn Quintet Club travelled widely in the United States for nearly fifty years, and, though their programs were not consistently composed of the best music, they performed many of the classics in their concerts.[63]

Student instrumental organizations in the colleges of the early nineteenth century served a variety of purposes, both secular and religious. They accompanied college singing societies, played for official ceremonies and military exercises, and carried on the lighter diversion of serenading the college neighborhood.

There may have been attempts at forming an instrumental organization at Harvard College before the nineteenth century (see page 4). In 1808, however, Harvard students formed an orchestra which, with many ups and downs, has lasted until the present day.[64] The nature of this orchestra, called the Pierian Sodality, in the beginning was that of a musical club organized more for amusement than for artistic purposes; its activities included much eating, drinking, and serenading.[65] But the orchestra also played at the Harvard Exhibition Day exercises in 1814[66] and continued this custom, with occasional interruptions, for many years.[67] It appears that until after the middle of the century the musical activities of the Pierian Sodality were limited to their rehearsals together, playing for college exhibitions, and serenading.

Five years after the founding of the Pierian Sodality, some students organized the Arionic Sodality,[68] a sort of preparatory school for students desiring to join the older organization. This arrangement anticipated the establishing of choral and instrumental groups for different levels of ability in some colleges of the present day. It may be that this organization was brought into being to care for the musical aspirations of freshmen and sophomores who, according to a Pierian of the 1830's, tended to be excluded from the Pierian Sodality by its upper-class members.[69]

From 1814 to 1816 the Pierian orchestra was made up of three flutes, a clarinet, and a bassoon; string and brass instruments seemed to be entirely lacking, according to a Harvard man's reminiscences.[70] During the second quarter of

the nineteenth century the flute was the most popular musical instrument among the students at Harvard.[71] The instrumentation of the orchestra showed the results of this popularity; it was usually made up of several flutes playing in several parts, a few other woodwind instruments such as clarinets or bassoons, a French horn or two, and occasionally a violoncello or a bass horn.[72] The organization began to take on more of the appearance of a real orchestra by 1850, for it comprised five violins along with flutes, clarinet, 'cello, cornet, French horn, and trombone.[73] The orchestra became strong enough to join with the Harvard Glee Club in public concerts by 1858.[74] The members of the orchestra had earlier received a stimulus from citizens of Cambridge coming to play with the group.[75] Professional musicians also assisted the orchestra by playing with the group and coaching them in performance.[76] Walter R. Spalding, an observer of music at Harvard beginning in 1883 as student, instructor, and professor, says that the practice of inviting townspeople to play with the orchestra later became well established.[77] So the assistance given by professional musicians in coaching the orchestra and the strengthening of the instrumentation of the orchestra by townspeople must have assisted in enlarging the abilities of the orchestra.

A book containing some of the repertoire of the Harvard orchestra from 1808 to 1822 gives a fair idea of some of the musical literature Harvard students could know at that time. The book contained a long string of marches, music by Haydn, Pleyel, and Handel, and waltzes and sentimental airs.[78] The records of the society show that the members played music by Haydn, Cherubini, and Mozart in the 1830's and 1840's beside other more ephemeral compositions such as *The Jolly Raftsman, Worozo Waltzes,* and the *Baden-Baden Polka.* The Pierian Sodality concerts of 1858 and 1861 included movements of two Haydn symphonies and the usual waltzes, quadrilles, and selections from operas.[79]

So the students played music of various sorts, and depended upon their own wishes or the nature of the occasion for which they played for their guidance in choice of music. Of course, it is possible that the instructor in music at Harvard or the professional musicians who coached the orchestra may have exerted some influence in choosing music. Some students, too, were interested in missionary activity in music. A "Handel Institute," whose purpose was to create musical taste in the college, joined the Pierian Sodality in 1843.[80] Conditions for obtaining good orchestra music were not too favorable, as is suggested in an editorial in *Dwight's Journal of Music* for June 3, 1854. The article criticized the prevalent lack of attainment in the study of musical instruments at that time, and suggested that one reason for the situation was the lack of music of any higher character than arrangements of operatic airs. A lack of supply of good music, the small size and fluctuating instrumentation of the orchestra, and the

lack of any permanent guidance in selection of music or in performance would hardly be recognized as a situation which would foster high musical standards in a college orchestra.

College authorities and parents placed further hindrance in the way of the development of the college orchestra. The viewpoint of one student's father in the early nineteenth century has been described:

> He, like all his brother clergymen of the sterner creed, was opposed to musical instruments generally, and especially to their use in church-worship, and deemed it a waste of time to give them any attention. He consented to my singing in chapel or church-worship; but, as to orchestral implements, the mandate was prohibitory.[81]

A Pierian of the 1830's observed:

> Music at that period did not stand high in favor with the teachers or the parents of most students. To have a weakness for a flute or viol, or to sing aught but "sacred" music, was a thing "suspect" and leading to temptation. . . .[82]

The same observer declared that such "weakness" was frowned upon as severely as the lower dissipations.[83]

But these observations point toward the probability that parents and college authorities disapproved of students playing on musical instruments because of possible outcomes, not because participation in musical activities was bad in itself. One of these undesirable outcomes was wasted time, as has been pointed out. A similar viewpoint was expressed in one of the Brown University laws of 1803: "No student shall play on any musical instrument in the hours allotted for study, on the penalty of eight cents for every offence."[84] In regard to temptations arising from the playing of instruments or participation in other than "sacred" music, it is probable that the social activities of music clubs, in which drinking and serenading played a part, were the aspects which met disapproval. Possibly the parents had in mind the association of wine, women, and song. One authority asserts that the eighteenth century, the period of the "Great Awakening" and general evangelical revival, was the time when prejudices arose against music, dancing, and other arts and recreations.[85]

The performance of the Pierian Sodality at college exhibitions, which, in at least one case, was brought about by invitation of the president of Harvard,[86] is an indication, however, that the college officials did not too strongly object to the college orchestra. In 1858 the authorities went so far as to permit the orchestra and glee club to give public concerts for the purpose of raising funds for a music library and other necessities,[87] a further recognition that instrumental music was entitled some place in the college.

By 1827 there was a Musical Band at Yale, but this organization came to an early end. The Musical Band was succeeded by a small orchestra of about ten members which was associated with the Beethoven Society. The orchestra resembled the one at Harvard in the same period in that it had a predominating number of flutes and only one brass instrument, a kind of bass tuba; but it was much better equipped with string instruments. This organization, like the one at Harvard, played for serenades, but it also furnished accompaniment for the singing section of the Beethoven Society. The singers and the orchestra gave a concert together as early as 1841. But before 1871 the orchestra gave way to instrumental clubs like Tyrolea, the Yale String Band, and the Yale Tooters.[88]

At Oberlin, as has already been observed, there was a small orchestra which may have been used to accompany the church singing. After 1860 there was an Oberlin orchestra and band leader in connection with the first concerts of the Musical Union.[89] There is no evidence as to whether this orchestra and band came from the college or the town; if they were either college or town organizations it might be presumed that college students would have some opportunity to play in them.

The Handel Society at Dartmouth determined in 1809 to admit members of the college who could play instruments, and thereafter an orchestra was a part of this organization. For over forty years the orchestra assisted the Handel Society in the music for the church services.[90]

Student instrumental organizations at other colleges furnished music for special occasions. At Brown University a student band furnished music for Commencement in 1828 and for the exhibitions in 1837.[91] The Philharmonic Society at St. Louis University was organized under faculty auspices in 1838 "to add solemnity to the celebration of Religious, National, and Literary festivals, and to afford to the qualified student, the advantage of performing at the Orchestra in a regular band."[92]

By 1854 the St. Cecilia Society at Mount St. Mary's College in Maryland was under the direction of a professor of music. The society seems to have included an instrumental organization as it was for advanced members of music classes that instruction was given in violin, 'cello, flute, double bass, clarinet, and other instruments. The stated object of this society was "to furnish greater inducement for the cultivation of a taste for and knowledge of Music."[93] This statement shows an interest in education for appreciation of music.

The organization of a student band and the appointment of a professor of instrumental music at the American Literary, Scientific and Military Academy in Norwich, Vermont,[94] laid the foundations of a musical tradition which evidently was continued after 1834, when the academy became Norwich University. Both the academy and the university had a decided military aspect; the band, of course, was a contribution to the military activity of the institution.

There is evidence of this in 1844 and later when the band furnished music on the long marches of the cadets.[95] Harvard, too, may have used music for military purposes, for the catalogue for 1827-28 carried the notice, "Military exercises are allowed on Tuesday and Thursday . . . with music not oftener than every other time. . . ."

Glee Clubs.—According to *Grove's Dictionary of Music and Musicians,* a glee (from the Anglo-Saxon *gligge*) is an unaccompanied piece of music in at least three parts, usually for men, and it may be either melancholy or joyful. Glee clubs, which sang motets, madrigals, glees and catches, existed in London in the latter eighteenth century. It would seem that the glee clubs which began to come into American colleges in the early nineteenth century had an English origin, at least in name.

It is likely that in the late eighteenth century there would be some singing of secular songs among the college students which might lead to the formation of singing clubs devoted to secular songs. It is certain that the musical life around Boston at the time was not limited to sacred music; the concerts which presented such songs as *Poor Jack* and *Alone by the Light of the Moon,*[96] the ballad operas in the theatres, and the early American songs, such as Selby's *The Lovely Lass,* furnished material for the development of singing secular music.

At Harvard a singing club, called the Anacreontics, was singing glees and catches by 1828.[97] The Anacreontics may be considered a forerunner of the glee clubs of later years. The name of the society, pertaining as it does to the gay and light style of Anacreon's poetry, suggests that the group was of a more convivial nature than the Beethoven Society at Yale or the Dartmouth Handel Society. It may have been that the influence of William Eliot, conductor of the Harvard Chapel Choir, had something to do with this organization, for the existence of some glee clubs in Boston during the early nineteenth century is attributed to Eliot's enthusiasm for such work.[98] A glee club was organized in 1833 at Harvard and another one, called the Harvard Glee Club, came into existence in 1852.[99] In 1858 the glee club became well established and began giving public concerts with the Pierian Sodality Orchestra.[100]

More or less permanent glee clubs were organized in other colleges during the same period. A few of these will serve as examples. At Yale the glee clubs were sometimes class and sometimes college affairs. Some idea of the kind of music the Yale glee club used may be gotten from an account of its joint concerts with the Beethoven Society: ". . . 'the society' gets the credit for the elaborate, 'scientific' pieces, and 'the club' for the hearty college songs, which the audience most expect and relish."[101] The same account told of the plans for an extended glee club tour. The glee club at the University of Michigan was organized in 1867, and by 1870 it was giving concerts throughout Michigan.[102] Brown University and Dartmouth College had similar organizations by 1869.[103] The Oberlin College Glee Club was not organized until 1880.[104]

The Harvard Glee Club programs around 1860 were made up largely of German four-part songs, such as Mendelssohn's *Songs of Home, Drinking Song,* and *Farewell,* Kücken's *Goodnight,* and Eisenhofer's *Serenade,* and ended with a group of college songs.[105] The glee club even presented a chorus from Mozart's *Magic Flute* in one concert. With this kind of music on their programs it is difficult to see why the college authorities, with the advice of the instructor in music, should decide to dissolve the glee club as detrimental to the interests of college music.[106] It may have been that the authorities did not approve of the glee club's use of college songs. It is possible though that there is a confusion here with the ruling of the faculty about that time which forbade the glee club to give concerts for the purpose of raising funds; the ruling resulted in the glee club abandoning their rooms.[107] Nevertheless, there were notices of concerts by the glee club in *Dwight's Journal of Music* in 1861 and later.

The predominance of German four-part songs in the Harvard Glee Club programs and the spread of men's glee clubs in colleges after the middle of the century coincide with the period when German male singing societies were arising throughout the country. This was also the period of the strong influence of German universities upon American colleges (see page 30). There had been at least two German singing societies in New York in an earlier period, between 1830 and 1840.[108] Many Germans came to America around 1848 and established singing societies wherever they settled in sufficient numbers. These singing societies were usually male choruses; it is possible that their influence may have extended to college glee clubs. Harvard had one of the good German male choruses, the German Orpheus Club, in 1860, when the chorus presented a program made up entirely of music by Mendelssohn and Franz.[109] The example of the Welsh male choruses, such as the one in Utica, New York, which held an annual *Eisteddfod* (a kind of music contest and festival) after 1859, may have furnished another stimulus to the development of college glee clubs in the latter part of the century. But the concert given in 1864 by the University of Pennsylvania Glee Club (established 1862) does not show much effect of the serious musical efforts of German or Welsh singing groups. The predominant part of the glee club program was made up of such songs as *Let Every Young Sophomore, The Last Cigar, Co-ca-che-lune (with Examination Doxology), Alma Mater O,* and *Landlord Fill the Flowing Bowl.*[110]

The college glee clubs of this period served various purposes. Whereas the instruction given in vocal music in Oberlin and Harvard, and the singing societies in the various colleges were products of the religious activities of the colleges, the glee clubs, along with the orchestras and bands, assisted in carrying college musical activities over into the realm of secular music. Although the glee clubs may not have used the best taste in selecting their repertoire, they

were a further indication that students wanted music in their college life. The glee clubs gave concerts in their own locality and on tours; they serenaded the citizens in the towns and sang for Class Day celebrations:[111] but, perhaps most important of all, they provided organized means for students to sing together for their own enjoyment and amusement.[112]

It is interesting to note the distinction that was made between glee clubs and choirs. Both Harvard and Oberlin provided a director for the choir; in addition, the director gave instruction in vocal music, which, at Harvard, was given with special reference to its use in the chapel. But the Harvard Glee Club was left to shift for itself and may have been opposed as detrimental to the interests of college music. After the glee club at Oberlin was organized, it came up against the same kind of opposition.

Music Education Outside Colleges

While the musical activities in colleges were increasing and becoming organized, music education was being established outside the colleges. Singing schools were organized. Instruction in music was given in private and public schools. Musical conventions and normal schools of music trained teachers of music. These advances in music education probably were influential in stirring a desire for music instruction in colleges; college music could not develop in a situation where there was no interest or training in music. Therefore these developments should be briefly described here.

Adult education in music.—It was stated in 1723 (see page 1) that the study of note-reading in Harvard College had been abandoned for a while and then resumed. This is likely a counterpart to the musical situation in the churches of New England at that time. During the latter part of the seventeenth century the knowledge and use of notes were neglected in the New England congregations;[113] finally the singing became so objectionable that several of the ministers began a campaign to restore the former practice of reading music.

In 1712 an instruction book on singing, seemingly the first published in New England, was published by Rev. John Tufts, a Harvard graduate.[114] But Tufts' book evidently did not make much of an improvement in the singing in the churches. By 1720 several of the ministers were exhorting their congregations to learn to read music, as the early colonists were able to do, in order that they might overcome the difficulties that lay in the way of the improvement of congregational singing. Among those working for better singing in the religious meetings were several prominent divines.[115] One of them, Thomas Symmes, published two sermons and an essay on singing; he suggested that singing societies be established[116] and that instruction in music be given to children.[117]

The reform suggested by the ministers was met by strong opposition from members of the churches, but the clergy won the battle. The Cambridge church

was among the first to follow the advice of the advocates of musical reform,[118] so the Harvard students who attended the services evidently had an opportunity to participate in an improved form of singing.

The advice of Symmes, that singing societies be established, seems to have been followed up. In 1720 a singing society was organized in Boston,[119] and this was followed by others in various parts of New England. These singing societies, or singing schools, had for their aim the development of the ability to read psalm-tunes. But even though their aims were modest, the singing schools' importance should not be underestimated. They were agencies for the dissemination of musical knowledge, however limited the instruction may have been. The formation of church choirs began shortly after the rise of the singing schools. In 1722 at the New Brick Church, Boston, a choir of more or less trained voices sang at a service in which music was a special feature. Similar services were held at Dorchester and Reading.[120] The singing schools followed the westward expansion of the nineteenth century and kept their importance well into the second half of the nineteenth century.

Though the music the choirs and singing schools used in New England, outside of Boston, was largely the crude psalmody that was so popular in the late 1700's,[121] these groups, no doubt, were largely responsible for the rise of musical societies in the late eighteenth and early nineteenth centuries. These societies had as their aims the production of music ranging from fuguing pieces, as in the case of the Stoughton (Massachusetts) Musical Society[122] (founded 1786), to the performances of the Boston Handel and Haydn Society (founded 1815), which by 1850 had included oratorios by Handel, Haydn, Mendelssohn, Rossini, and Spohr.[123]

The musical conventions, which began in 1829 in New Hampshire[124] and gradually spread out to the Mississippi Valley, further extended the possibilities for musical education. The conventions were normal schools of instruction for teachers and others. As they usually lasted only three or four days, the results could not have been very satisfactory. At first these musical gatherings were devoted to the study and promotion of sacred music. By 1841 the musical conventions in Boston had expanded their programs to include lectures on vocal culture, on musical instruments, on musical taste, and on harmony and composition.[125] They were important for their work in training teachers of music and also as an influence for raising standards in taste through the study and performance of good music.[126]

The establishing of the New York Normal Institute (1853) may be regarded as an outcome of the musical conventions. This school and the other normal music schools which followed were summer schools for music teachers. Their sessions of one to three months provided a better opportunity for teachers to study music than did the short sessions of the musical conventions. The New

York Normal Institute announced instruction in methods of teaching, in harmony and composition, and in voice, musical instruments, and part-singing.[127] Advertisements of the Normal Music School at Delaware, Ohio, and the Western Normal Musical Institute claimed a similar program of instruction in those institutions.[128] Twelve years before the New York Normal Institute was established, the State Normal School at Lexington, Massachusetts, was giving instruction in vocal music as a part of its program for training school teachers.[129]

Dwight's Journal of Music editorially commented on the New York Normal Institute as follows:

> Its primary end is not, like that of the European Conservatories, to train *artists* but rather to raise up and qualify *teachers* of the first elements of music *for the masses,* so that the whole rising generation of American society may grow up in some actual possession of the musical faculties implanted in our common nature.[130]

Twenty-five years later, F. B. Rice, director of the Oberlin Conservatory of Music, declared that the normal music schools "must be reckoned as an important instrumentality for diffusing music among the masses."[131]

So in the training of choir singers in the singing schools and musical conventions, and in the education of teachers in the musical conventions, normal schools, and normal music schools, part of the foundations were laid for the dissemination of musical knowledge and for the democratization of music and music instruction. In the accounts of these agencies for musical education there is no suggestion that an education in music should be reserved only for those who have a special talent for music. Similarly, the early programs for instruction in music at Harvard College and Oberlin College were based on the idea that such instruction should be open to all.

Music education in schools.—In the eighteenth century, private schools began to offer music instruction as a part of the education of girls. One such school in Boston offered instruction in treble violin, flute, and spinet in 1712.[132] In these schools and in the nineteenth-century academies and seminaries for girls, however, music was usually taught merely as an accomplishment whereby a girl could get enough ability in singing or playing an instrument to enhance her position in society.[133] This instruction and the teaching done by independent music teachers in private lessons was, however, a further means for the extension of musical knowledge.

There was at least one school for girls where music education aimed at something more than a polite social accomplishment. Shortly after the middle of the nineteenth century, Karl Klauser, instructor in music at Miss Porter's School in Farmington, Connecticut, carried on a program of instruction which had for its objective the development of musical taste among the students. To this end,

piano students performed not only original piano compositions but also arrangements of symphonies and chamber music.[134] So that students might better understand the larger forms of musical composition, Klauser advised having the performance of the music preceded by the reading of an analysis of the work. In order that students might have opportunity to hear the best music, he brought soloists and chamber music organizations for performances which included Mozart and Beethoven sonatas, and chamber music of Beethoven, Schumann, Schubert, and Mozart.[135] Klauser said that students should have lectures on the history of music, as a further aid in the cultivation of taste. But this seemed impossible to him, for most music teachers of that time were foreigners who were not sufficiently masters of the English language, many of them were ignorant of music history, and there were no books on the subject suited to school use.[136] Klauser's idea of giving the students the best music to hear and perform for the purpose of helping them to understand it is an early example of the work in music appreciation courses which began to appear in high schools and colleges about the end of the century.

During the latter eighteenth and early nineteenth centuries, several plans were put into effect for instructing children in music. The plan of the Uranian Academy (published 1787) at Philadelphia urged that music should form a part in every system of education and announced that the academy proposed to give free instruction in music to as many as three hundred children.[137] Other pioneer efforts in musical education were under way in New England at this time. Examples are the Westford Academy requirement (1792) for teaching music to its boys and girls,[138] and Nathaniel Gould's instruction of children in juvenile singing schools (1824) in Boston, Cambridge, and Charlestown.[139] In 1833 and after, the Boston Academy of Music offered a program of musical education that spread musical literacy over a wide area through the education of teachers and choristers in its classes and musical conventions.[140] Five years after the founding of the academy, and, according to a Boston observer, due to the efforts of the academy, the Board of Education in Boston voted an appropriation for the teaching of vocal music in Boston grammar schools.[141] Thus music gained a foothold in the public schools of the country. Other cities followed Boston's example. In the 1850's the Boston school authorities extended the teaching of music to the Girls' High and Normal School; by 1872 music was taught in all the high schools of Boston.[142]

In summary, European universities established a precedent for the inclusion of music as a college study before Harvard, the first American college, was founded. Harvard students sang and played musical instruments, and they probably studied the reading of music and, in some cases, musical theory. In the eighteenth century, student interest in music in several colleges was evidenced

in their musical compositions, in their speeches on music, and in the organization of musical societies. About the middle of the nineteenth century, rudiments of the present program of college music were established or were in the process of becoming so. Some colleges provided instruction in vocal music and made some provision for the study of instrumental music. College glee clubs, instrumental organizations, and other musical groups provided opportunities for students to participate in music.

Outside of the colleges, music education had been launched in the study of reading music in the early singing schools, in private instruction in music, and in the instruction given in private schools. In the nineteenth century the study of music was greatly extended through the education of music teachers in the musical conventions and the normal music schools, and through the instruction given to students in the academies and public schools. Public support of music was strong enough to establish singing societies and to provide backing for a series of orchestras in Boston and for the permanent establishment of the New York Philharmonic Orchestra.

Some colleges played a part in the musical life of the community during this period, though such practices seemed to be limited, as might be expected in a time when college music, if existing at all, was in a rudimentary stage. Opportunities for hearing and performing music were extended by the colleges. Leadership in improving musical standards in the community was assumed by Dartmouth at least. In its own geographical neighborhood, Oberlin College provided the direction of musical affairs, though the musical standards of early years were not very high. On the other hand, such activities of college musical organizations as serenading may have been considered a nuisance in their neighborhoods.

Practices and prejudices of the community were quite evident in the colleges. Music for religious purposes left a strong impression in the colleges through the establishment of musical societies and instruction in music. Music had not yet become complex and specialized to any great extent in the United States, and such instruction in music as was given in colleges remained simple. Following the example of the singing schools, musical conventions, and music in the public schools, this instruction centered in vocal music.

In the kind of music used, various branches of college musical activity corresponded to various trends in community music. In the music of religion, college music ranged from psalm tunes, fuguing pieces, and gospel songs to the compositions of master composers. Sometimes music in colleges took the lead in a movement toward better music; and sometimes it perpetuated the performance of less worthy music. In secular music the same situation prevailed. The gradual improvement of musical programs in colleges in the first half of the nineteenth century showed that there was a literature of music worthy of the considera-

tion of educated men. This advance helped to pave the way for the entry of music into the college curriculum. The increased attention given to music in the community probably helped toward this end as the public became more aware of music and made demands upon the colleges for the provision of instruction in music.

Colleges of the mid-nineteenth century recognized music chiefly for its value in other things—in religious services, in official ceremonies, or in other functions—and not as a subject which might be included among the studies which were credited toward an academic degree. Before college authorities of that time would consider placing music on a level with other academic studies, the study of music had to prove its worth as a "mental discipline," a knowledge of music had to be accepted as a respectable addition to the "furniture" of the mind, or a different philosophy of college education would have to take the place of those ideas which held mental discipline and traditional, prescribed studies as the aim and content of college education.

Early Aims of College Music

About the middle of the nineteenth century, agitation for college music instruction increasingly appeared. The advocates for such instruction clearly stated the purposes they had in mind. The first declared reason for music instruction expressed the aim of improving the condition of music in the United States through the influence of the colleges. It was thought that colleges could minister to the needs of music in two ways: First, in close relation to the aim of colleges of the time in training "leaders" for social improvement, it was asserted that colleges should give instruction in music for the purpose of training students in critical evaluation of music so that they might provide leadership in improving public taste. Second, it was affirmed that the colleges should exert a healthy influence on the development of music by training professional musicians.

The advancement of the cause of music was the main object of the Harvard Musical Association.[143] This was also the principal idea in Henry R. Cleveland's address of 1840 (see pages 117-118) in which he argued ". . . it is a consideration of some importance that the growth of a national music, if we are ever to have it, is undoubtedly to be fostered and promoted chiefly by Amateurs." Cleveland wanted college music instruction to be directed toward the promotion of musical taste through the influence of amateurs who were trained in musical criticism. A professor at Alleghany College also believed that the colleges should provide education in music and the other arts in order to train leaders who would help improve the public taste. With this purpose in mind, it was declared that the colleges should provide for theoretical study of aesthetics, for historical study of the arts, and for practical study of models in paint-

ing and sculpture, and that they should place these studies on a level with courses in philosophy and science.[144] Again, in 1855 it was hoped that Harvard would have a chair of music from which ". . . shall emanate new light and impulse to the cause of musical high Art throughout our land."[145] This point of view was also expressed by Thomas Hill in 1859 before he became president of Harvard College. In discussing the low standards of taste shown by the use of unsuitable music in religious services and the omission of the cultivation of taste from college education, he said:

> Both in music and in the imitative arts, I consider it indispensable to the best culture, that we should learn to analyze the aesthetic expression, and be taught to judge of the value of a work by the conformity of its expression to that required by the subject.[146]

There was need of some of this missionary work in music in several areas. Hill related that he had heard in church penitential hymns sung to march tunes.[147] The Germania Orchestra was not above playing at a public concert in Boston a *Railroad Gallop,* illustrated by a miniature engine going round a track with a piece of black wool attached to the engine funnel in lieu of smoke.[148] Even at the Harvard Commencement exercises for 1867, a brass band accompanied the academic procession by playing the soldier's chorus from Gounod's *Faust*.[149]

At Oberlin the "missionary" work for music was considered from the second point of view, the training of professional musicians under the influence of the college. It was the intention to bring religious and educational influences to bear upon music and musicians, for music ". . . must not be left wholly in the hands of the irresponsible and the worldly, to give it such direction as may suit their tastes and interests."[150]

But beside the opinions that music needed the services of the colleges, there were conceptions that college students needed music and that music could do something for them. The Harvard Musical Association believed that music should be looked upon as ". . . not a thing to divert the listless mind, but to expand it, nourish it, inspire it, and give it utterance."[151] This hints that music might contribute to mental hygiene. A different view of the value of music for mental hygiene was expressed in a claim that music should be sponsored by the colleges for its help in alleviating ". . . the tendency toward undue intellectual activity, and its evil effects . . . and to supply a kind of recreation necessary to the health of the mind. . . ."[152]

There were also ideas that music could contribute to the moral character of college students. Rev. J. A. Thome, formerly professor of rhetoric and *belles lettres* at Oberlin College, expressed the belief in 1849 that the colleges neglected the sensibilities for it was the notion that the intellect is the only proper

subject of education; therefore it should be trained separately from the sensibilities because the presence of emotion obstructs rather than facilitates the operation of the intellect. Thome would have a course on the philosophy, history, and education of the sensibility.[153] Though he did not advocate any teaching of music or other fine arts, he did think that it is important not to neglect the feelings in the process of educating college students. Thomas Hill gave further substance to Thome's report that cultivation of the feelings was considered a hindrance to the proper development of college students:

> There is a prevalent impression that music, and the fine arts in general, tend to produce effeminacy of character, and that if education embraces these departments it will have the effect, so far as it goes, of destroying that strength, energy, courage, and love of freedom, which are so essential to national prosperity.[154]

But Hill declared that if a love of beauty and an ear for harmony were cultivated proportionately to studies in other departments, they would add depth and character to the emotions. He believed that since the feelings are more powerful than intellectual convictions in directing action, they should be of vital concern in systems of education.

Then there was the idea, as at Vassar (see pages 128-129), that college students should study music for its cultural values. One writer thought that college students should have studies in music, which should be subordinate to other and severer studies as "the ornamental and graceful finish of his academical education."[155] Generally speaking, however, the arguments for emphasizing this aspect of the contribution of music to the lives of college students were more prominent in later years than in this pioneer period of college music.

In several ways the colleges followed these ideas. A conservatory of music became affiliated with Oberlin College in accord with the view that music needed the influence of the college. To some extent Harvard did train "leaders" in music: George L. Osgood, who became a successful singer, voice teacher, and conductor, carried on his early studies in organ and composition with Paine at Harvard before his graduation in 1866;[156] and William F. Apthorp, the great American music critic, studied piano, harmony, and counterpoint with Paine during his undergraduate years at Harvard.[157] It may be said that the colleges made some provision for the cultivation of the emotions by giving instruction in vocal music and by making it possible for students to study instrumental music; and, of course, the music in the chapel services and the concerts and recitals contributed to this end. The opportunities for hearing concerts and illustrated lectures and for performing music were possibilities for realization of cultural aims.

It has been shown that before music was established as an accredited study,

Oberlin and Harvard took the responsibility of making instruction in music freely available to all their students. Classes in singing were common to each institution. Moreover, it will be shown (pages 128-129) that Vassar also provided singing classes and lectures on music history, and that Oberlin included lectures on music in the required course of study. These offerings were intended for the education of all students and not just for the select group who might wish to become composers, teachers, or performers.

But the main efforts in music at Oberlin went off at a tangent from the college student body; such music instruction as was available to college students was only incidental to the main efforts of training professional musicians. At Harvard, the singing classes were a failure;[158] and the notice in the Harvard catalogues concerning instruction in vocal music disappeared after the catalogue for 1870-71.

The abandonment of instruction planned for all the students marked a decided change in music at Harvard. When the Visiting Committee on Music* found to their disappointment that only a small number of students availed themselves of the musical opportunities of the college, the committee made the following statement in its report for the academic year 1872-73:

> What is really wanted, what a University is bound to furnish is: a systematic scientific course of instruction to just those students, even if there be barely three such in a hundred, who are disposed to enter somewhat deeply into the theory and practice of Music, and pursue it as far as their best zeal and opportunity will warrant.[159]

The report stated that the handful of students in Harvard who wanted to make music their vocation should be given the opportunity to study music in a university where music study would not be divorced from general culture. Music instruction at Harvard thus was directed primarily toward the training of musicians and was not planned for the interests of the general student body.

Music instruction at Vassar, too, became directed, at least in part, to the education of the specialist. According to one of the trustees of Vassar College in its earliest years, music instruction in Vassar was aimed toward the creation and development of a genuine love for all that is good and great in music, thereby to cultivate the heart and discipline the mind of the student, rather than toward the acquiring of mere expertness in the performance of music.[160] But Vassar converted an extracollegiate department of music into a conservatory and awarded diplomas and bachelor of music degrees to special music students.

So in all three of these institutions, the early aim of providing music instruc-

* This committee was one of several such groups, appointed by the Harvard Board of Overseers from individuals outside its membership, for inspecting the different departments of the university. Morison, *The Development of Harvard University,* p. xxx.

tion for all students was diverted or weakened in the latter nineteenth century by efforts directed toward educating special students of music. These developments were a part of the trend in which music instruction in the colleges became focused upon professional training. An investigator of music education in many conservatories, colleges, and secondary schools of the United States made the following comment in 1908:

> Dominated by this narrow view [music for vocational training], the aim of music teaching has been the making of players and singers or the development of composers, and back of the activities of those who have dictated methods of instruction has been the conviction that peculiar and pronounced talent must determine the advisability of music instruction, those only who are so fortunate as to possess this God-given ability being worthy of serious attention, while for the less fortunate majority music is a sealed book.[161]

Although much college music instruction was devoted to training the specialist in music in the latter nineteenth century, the beginning of the twentieth century was a period of increased interest in music for the general college student. An examination of the general trends in college music from 1870 to the present is the concern of the next chapter.

Chapter Two

GENERAL DEVELOPMENT OF COLLEGE MUSIC SINCE 1870

THE ACTUAL development of the process by which music was established in American college curriculums goes back, of course, into social and economic changes that involve education, music in the community, wealth, population, and many other factors in the life of the nation. Several of these factors should be set forth here as an indication of the developments of the latter nineteenth century, the period when music became established in the curriculum of many colleges.

From 1860 to 1910 the population of the United States practically tripled. The drift toward the city became pronounced by 1900; one out of every three persons was a city-dweller. Economic life made great gains after the Civil War, and the country's wealth grew enormously. These changes affected college music. Colleges multiplied and student enrollment grew. Interest in music, production of music, and patronage of music increased. Through increased donations and tuition receipts, colleges were able to expand their offerings. Public demand for instruction serving varied interests exerted pressure on the colleges to bring about this expansion. Changing educational philosophies made a changing curriculum agreeable to college authorities. Thus, many new subjects entered the curriculum, and among them was music.

The changes which took place in college music after 1870 were affected, of course, by influences that came both from the colleges and from the community-at-large. Therefore it is necessary to examine public school music, the influence of European conservatories, musical conditions in the United States, and other aspects of community life, as well as conditions in college education and developments in college music. To investigate these will indicate more clearly the reasons for certain trends in college music.

Practices in Colleges to 1900

In the latter nineteenth century, music entered many colleges. A questionnaire sent to approximately 300 colleges and universities in 1897 revealed that 172 of these institutions offered music in some form, as against 128 which had no department. Of those offering music, 66, or 38.6%, allowed it to count to-

ward a college degree; 106 gave students the opportunity to study music as an "extra." Of the 66 colleges allowing credit for music, 39 were coeducational, 9 were men's schools, and 18 were women's schools. A majority of the institutions, 36, allowed electives in both theoretical and applied music to count toward the college degree, 25 allowed only theoretical courses, and 5 offered only applied music.[1] No mention was made of courses in music appreciation.

Years before this time the practices in college music were at wide variance. Offering in some institutions, like Harvard and the University of Pennsylvania,[2] were confined nearly entirely to the theory of music. This emphasis upon composition was identified in 1906 as one of three classes of college treatment of music study.[3] In another class were those schools where music study was emphasized on the performance side, as at early Vassar and Wellesley. By 1876 Wellesley College provided instruction in piano and voice for the students and brought visiting artists for concerts at the college.[4]

Still other institutions offered studies both in theory and in applied music. This was the case at the University of Michigan where credit was listed toward the B.A. degree for choral music and theory courses by 1883.[5] A similar situation existed at Oberlin (see page 125), where theory and applied music became accredited studies for liberal arts students in 1888-89. Theory and performance of music were the principal studies in college music until the beginning of the present century. At that time, historical and appreciative studies in music were increasingly emphasized as the proper area for the general college student. Theory and performance became the concern of special students or were considered auxiliary studies leading to heightened appreciation of music or increased aesthetic experience.

The college-affiliated schools of music, illustrating still a fourth class, which became so numerous throughout the country, had their beginnings in the latter nineteenth century. Following the musical conventions, the Boston Academy of Music, and the normal music schools, prominent independent conservatories of music were founded in the 1860's. Among these may be mentioned the Boston Conservatory of Music (1867), the New England Conservatory of Music (1867), the Chicago College of Music (1867), the Cincinnati Conservatory of Music (1867), and the Peabody Conservatory of Music (1868). About the same time conservatories or schools of music began to be connected to the colleges, as at Oberlin and Vassar. When Northwestern became a coeducational institution in 1873, a conservatory of music was connected with it.[6] Other examples include Boston University where an affiliated college of music was established in 1872,[7] and the University of Michigan where a school of music, beginning in 1880, arranged for reciprocal exchange of credits with the university.[8] In general, the college-affiliated schools of music directed their main efforts toward the education of the specialist in music.

By the latter nineteenth century, then, music had gained a foothold in the colleges. Voices had been raised in the interest of music for the general college student, as at Harvard. The people in charge of music instruction, however, being brought up usually in the atmosphere and ideals of European conservatory instruction, generally did not approach the teaching of music in the colleges so that it would be focused upon the education of the student who wanted to know something about music as a part of his general education. Possibly they did not know how to make this approach. Beginnings had been made, however. The approach through theory, performance, and history of music was being tried, and experiments in illustrated lectures on music from the standpoint of appreciation were appearing (see pages 132-133, 142).

The Influence of European Conservatories and Universities

After the middle of the nineteenth century a continuous flow of music students passed from the United States to Germany and Austria. German musicians migrated to the United States. Among the music students and immigrants were many teachers or future teachers in American colleges and universities: Paine and Spalding at Harvard; Rice, Upton, Heacox, Dickinson, and many others at Oberlin; Ritter, Bowman, Gow, at Vassar. These are only a few of the college teachers who studied in Germany or Austria. *Grove's Dictionary of Music, American Supplement* (1935) gives a list of nineteen other instructors of music who were appointed to college positions by 1888. This is not a comprehensive list; but twelve of these received at least part of their musical education in Germany. Others went to France; for example, Spalding, Hill, and Davison at Harvard, Geer at Vassar.

In their travels and studies these men had an opportunity to see at first hand what was being done in European institutions. In the European conservatories, the technique of performance and theory of music were emphasized. The history of music, if given at all, was treated as a side line in these institutions, though the *Hochschule für Musik* in Berlin offered music history by 1875 and the Paris *Conservatoire* added music history to its offerings in Ambroise Thomas' administration (1871-96). One authority stated that the European conservatories had as their chief aim the development of highly specialized performers.[9] When American students went to Europe to study in the conservatories, they studied either composition or performance of music as their principal work. The aim of the teaching in these lines was the development of the performer or the composer. Under these conditions, it is easy to see why these students were principally interested in teaching theory or performance when they returned to America.

It was during this time that many American scholars in other fields were studying in German universities and were bringing back to the United States

German ideals for higher education. These ideals exerted a strong influence in the reshaping and liberalization of college and university curriculums in the United States. Music instruction in European universities, however, had little influence upon practices in music in the colleges and universities of this country until the present century. The Continental universities with few exceptions left the teaching of music theory in the narrower sense, and of practical playing or singing to the conservatories. Instead they usually treated music as a historical or philosophical study in the faculty of philosophy.[10] The Germans call this approach *Musikwissenschaft.* In English it is called musicology.

Musicology has been defined as follows:

> Musicology is that branch of learning which concerns the discovery and systematization of knowledge concerning music. . . . Musicology is, then, the field of musical research, the careful or critical inquiry or examination in seeking facts or principles concerning music.[11]

Thus musicology, as systematized knowledge concerning music, is taught in nearly every course in the music curriculum; courses in harmony, history of music, music pedagogy, performance of music, and other branches of study include aspects of the musicological approach. Musicology is the scientific study of music and is concerned with knowledge. It is a complement to the study of music as an art, which is concerned with listening, performance, and composition.[12] From this, it follows that musicology is not so much a separate branch of study as it is a specific method of study.

Before musicology was admitted to the German universities, and still continuing by 1915, some of the universities provided instruction in the theory of music and gave lessons on the organ or violin, rarely in piano or singing; the instructors, however, did not have the same academic standing as regular academic lecturers or professors of the faculty of philosophy, as was the case with the professor of musicology.[13] It is reported that the University of Marburg recently has conducted seminars in technical training in performance in conjunction with the lecture courses in music.[14]

A statement of aims in the teaching of music in a university in Germany was made by Professor Adolf Sandberger of the University of Munich in 1897:

> . . . above all to make good the sins of omission in our general musical instruction and to establish an understanding of the art upon an historical basis; also to develop young musicians in connection with or after their conservatory or private studies.[15]

Music at Cambridge and Oxford was neglected by the authorities until late in the nineteenth century. The foundations of the ancient professorships were still there; but the professors were little more than names, and the degrees in

music were held in small repute.[16] Beginning in 1857, however, the professor of music at Cambridge began to give personal examinations to candidates for degrees in music; heretofore he had only examined the candidates' written exercises. Other advances were made: in 1875 Cambridge required the professor to give regular lectures on music; students were allowed to take an examination in music as their "special" subject for the B.A. degree in 1878. Special students of music who were candidates for degrees in music were required to matriculate in 1881; they thus became members of the university.[17] These changes at Cambridge resulted in the re-entry of music into the education of the general student and in the university assuming more responsibility for the granting of degrees in music.

The conditions at Oxford were similar to those at Cambridge. Standards in examinations for degrees in music were raised beginning in 1862.[18] By 1897 quite extensive work in music was given at Oxford. Public lectures on special topics were delivered; there were lecture courses on history, theory, and acoustics; and instruction was provided in piano, organ, and violoncello.

The offering of applied music was a peculiarity of the English system which was not followed by other European universities, or if given allowed to occupy only an outside position.[19] At Cambridge, which was noted as an exception, applied music figured in the music examinations by 1894; students were required to play from score.[20] Some authorities have opposed the offerings in applied music and the training of professional musicians. A teacher of music in an English college between 1880 and 1900 stated that applied music could well be without the scope of English universities and that such training could be left to the schools of music, whose special province it was to train musicians.[21]

Sir John Stainer has intimated that university instruction should be for the general student and not for training specialists in music. Stainer held several positions of influence in connection with music in English universities: he was professor of music in Oxford, a member of the Board of Musical Studies at Cambridge, an examiner for the doctor of music degree there, and examiner for degrees in music at the University of London. His declaration of policy was set forth in 1897 as follows:

> Speaking generally, it may be said that our university [Oxford] distinctly encourages music as a part of the highest education and one source of culture; but on the other hand, we have no wish to compete against the many admirable institutions specially devoted to musical training, nor do we desire to allow music to tempt our young men away from those branches of learning which are the ancient inheritance of alma mater.[22]

For the rest of Europe, it was reported in 1897 that the universities of Italy, France, Russia, Sweden, Holland, and Spain left the study of music entirely to

the professional schools and made no recognition of music themselves. One university in Denmark, Belgium, and Switzerland each, two in Austria and Bohemia each, offered lecture courses in music.[23]

From this it may be seen that toward the end of the nineteenth century, when departments and schools of music were becoming established in the colleges and universities of the United States, music was also coming into the European universities as a part of university instruction after a hiatus of several centuries. German universities placed emphasis upon philosophical and historical aspects of music and usually left music theory and applied music to the professional schools of music. English universities gave instruction in historical and theoretical aspects of music and paid some attention to the performance of music. Some authorities stated that the universities should leave applied music and the training of musicians to special schools of music.

In the colleges and universities of the United States, music instruction at the close of the nineteenth century was a conglomeration of practices similar to those of the English universities or the European conservatory of music. The influence of the German university, in regarding musicological aspects of music as the proper sphere of instruction in colleges and universities, made hardly any imprint upon American college practices until the third decade of the present century. On the other hand, the concern of the European conservatories with music theory and performance of music was strongly reflected in American college practices from the time when music first began to appear as a regular college study in the United States. Even the physical organization of the European conservatory had been transferred to the American college by the establishment of schools of music which were more or less closely connected with American colleges. The practice of English universities in offering instruction in theory and history of music with applied music as a side line has also been prominent in American colleges. But the granting of credit toward college degrees in the nineteenth century for work in applied music seems to have been primarily a product of the American college.

The later influence of the German university in American college music may be seen in the spread of offerings in musicology as such in the colleges and universities of the United States within the past twenty-five years. One authority states that one of the first formal courses in musicology in an American university was given in 1917-18 at the University of California.[24] By 1930 this aspect of music study was considered important enough at Cornell University for the institution to establish a professorial chair of musicology, allegedly the first in the United States.[25] In a survey of fifty colleges and universities made in 1937 by the Committee on Colleges and Universities of the Music Teachers National Association, it was found that about a dozen institutions offered courses in musicology; some offered it as undergraduate work, though most offered it on the graduate level of studies.[26]

Many of the musicologists in American colleges received their training, or at least part of it, in European universities and with European musicologists. For examples: Glen Haydon, at the University of Vienna; Otto Kinkeldey, at the University of Berlin; Alfred Einstein, a pupil of Sandberger; Hugo Leichtentritt, at the University of Berlin. With a background of scientific study of music, some scholars in this field have opposed certain policies in American college music instruction. They have advised a scientific approach to the study of music (see pages 73-74). Thus the European university has directly influenced practices and ideas in college music in the United States.

By the end of the nineteenth century, many American colleges and universities had taken upon themselves the training of the specialist in music, usually to the neglect of the general college student. With the viewpoint and policies of the European conservatory of music so widespread in the country this might be expected. But agitation for music for the general college student began to be more extensive. At the first meeting on college music held by the Music Teachers National Association (1897), a report on a survey disclosed that the strong weight of opinion seemed to be that a college should not aim to train professional composers or virtuosos, but that it should direct its efforts in music instruction toward giving the general college student an understanding of music as an art and a literature.[27] Out of his wide experience as a symphony orchestra conductor before American audiences, Theodore Thomas told the conference that American colleges could not take European universities and colleges as their model, because America could not compare with Europe in musical culture. He advised that the first thing to do in the colleges was to bring the students into contact with "good music." His plan for instruction included chorus rehearsals, lectures on history and form of music, and teaching sight reading.[28] American colleges soon began to develop music instruction for the general college student in accord with the needs of American life.

Music in Public Schools

The trends in music in the public schools paralleled to some extent the situation in the colleges during the latter nineteenth century (see page 35) and for that reason they should be briefly discussed here. The development of public school music has been divided into four periods: the pioneer period, from 1838 to the Civil War; a period of organization, 1865 to 1885; a period of intensive study of sight reading, from 1885 to 1905; and after that the period of "the child set free."[29]

Efforts toward the organization of public school music may be illustrated by the formation of a music section in the National Education Association in 1884.[30] The appointment of commissions by the Music Teachers National Association in 1889 for the consideration of methods of music teaching in the public

schools illustrates the current interest in methods.[31] The great concern over formal aspects of music teaching in the public schools may be seen in the many arguments over the merits of one system of teaching music reading in comparison with another, as given in the Music Teachers National Association *Official Reports* from shortly after 1880 to around 1900. School authorities sharply criticized music teachers for sacrificing beauty in music and interest in pupils to an emphasis upon formalism in instruction.[32]

In the secondary schools of the latter nineteenth century, music study was usually embodied in choral work, it is generally agreed, though orchestras and music appreciation and theory courses were appearing toward the end of the century. A surveyor of the musical situation in the secondary schools in 1906 observed that, with the exception of a few isolated places, music study still consisted of chorus singing, the nature and character of the music ranging from simple hymns and part songs to great oratorios and cantatas. Many orchestras and glee clubs existed, but these met outside of school hours.[33]

In 1896 a music appreciation course was established in the Springfield (Mass.) High School. The course was based on harmony, form, history of music, and much listening to music. For being able to carry on this work, the teacher acknowledged her debt to W. S. B. Mathews' lectures and to his book, *How to Understand Music* (1880, 1888).[34] It is claimed that harmony and counterpoint were first introduced into a high school course in 1899 at Cambridge, Massachusetts.[35]

But music did not have a particularly strong place in the schools. The Committee on Secondary School Studies of the National Education Association, which included President Eliot of Harvard, President Taylor of Vassar, and President King of Oberlin, declared that their omission of music, drawing, and elocution from the courses recommended for high schools was due to their belief that local school authorities should determine how these studies should be introduced into the high school program.[36] Evidently these studies had to be handled with caution. An observation made by the director of the Brooklyn (N. Y.) Institute in 1897 is a further clue to the situation:

> Music in the common schools is still today looked upon by the great mass of our people, and indeed by some of our teachers, as merely an ornament, . . . and not as a part of the necessary life of the student, or the child in the school.[37]

By the beginning of the twentieth century the objections to teaching merely the formal aspects of music in the public schools were paralleled by objections to teaching music in colleges for the particular benefit of the potential specialist in music. Thus, during a period in which much of the college work in music was directed toward training the specialist, the conception that music in the colleges

should be for the general student was again making progress. At the same time, a different approach to music study, the approach through the "appreciation" type of course, was being tried out in high school and in university extension courses (see pages 36-37). This approach became the particular interest of colleges where efforts in music were directed toward the education of the general college student.

Parallel movements in the colleges and elementary schools are noticeable in the present century. Colleges placed less emphasis upon training the specialist and increasingly stressed education of the general student in appreciation of music; elementary schools turned from teaching sight reading as an end in itself to using this and other aspects of teaching as tools which would open the way to an experience of the beautiful in music. Music appreciation became an integral part of the work in elementary schools with performance in rhythm bands, choruses, orchestras and bands included.

In the high schools, emphasis upon choral work continued. High school orchestras multiplied until in 1932 it was reported that there were more than 35,000 orchestras in the public schools.[38] A recent estimate put the number of school bands and orchestras up to 156,000.[39] Since 1930, high school bands have spread so rapidly that they have put orchestras in the background and in many cases have taken their place. Private and class instruction in performance of music have also become important. Theory, music history, and music appreciation courses have been established in many high schools, but the performance of music holds the place of prominence. A further discussion of the relation of high school and college music will be found on pages 49-51.

The Concept and Development of Music Appreciation Courses

Both in public school music and in music for the general college student, music appreciation became a particular aim of music instruction. For the realization of this aim, music appreciation courses were established in schools and colleges about the beginning of the present century. The illustrated lectures given by Ritter in New York and at Vassar, and by Paine in Boston and at Harvard (see pages 132-133, 120, 142), were forerunners of later developments which implemented the idea of educating the public to an understanding and appreciation of music.

Books on the history of music were published in the United States as early as 1845, when the *Musical History, Biography, and Criticism* by George Hogarth was issued in New York.[40] This was followed by other treatments of music history. Then W. S. B. Mathews brought out books on music appreciation in his two-volume work, *How to Understand Music,* issued in 1880 and 1888. Among other books for the music layman which followed soon after were the following: H. E. Krehbiel, *How to Listen to Music* (1896) ; P. A. Goepp, *Symphonies*

and Their Meaning (2 vols., 1898, 1902); L. C. Elson, edr., *Famous Composers and Their Works,* New Series, Vol. II (1900).

More or less systematic teaching of music appreciation was provided by 1896 in high school and university extension courses. Under the auspices of the American University Extension Society, Thomas W. Surette began giving lecture courses on music appreciation in 1896.[41] Ten years later Surette estimated he had given between one and two thousand lectures on this subject.[42] The materials for Surette's course consisted chiefly of the study of music itself, rather than the lives of composers, and as far as possible the study of the music was related to the context of the general culture of the period under discussion.[43] How closely this method compares with present ideals for the teaching of music!

In the high schools a pioneer course in this area was begun at Springfield, Massachusetts, in 1896 (see page 34). These courses multiplied after 1905.[44] Public schools in Los Angeles and Minneapolis were making use of phonograph records for teaching music appreciation by 1911. In the same year, the Victor Talking Machine Company engaged Mrs. Frances E. Clark, an early organizer in this work, as director of its Educational Department; the efforts of this department are widely recognized.[45]

Thus the concept of music appreciation as an important element in the education of students in the public schools and colleges began to develop. Among the statements on music for the general college student, a topic which was becoming an item of widespread interest among college teachers around the beginning of the present century, educators were declaring that such study should be carried on from the standpoint of appreciation.[46]

The extent of music appreciation courses in colleges is indicated by several surveys. A survey of 123 colleges and universities, reported in 1908, showed that 42 out of 65 colleges that offered music provided accredited courses in music appreciation, including history of music.[47] In a study of 75 colleges and universities in 1926, it was reported that 60 had a one-year course in the subject. Most of the courses allegedly were based on the historical approach, some dealt with musical form and orchestral instruments, but all of them stressed the importance of listening to music.[48] A study of the catalogues of 149 colleges in all sections of the country, reported in 1929, indicated that 75 colleges gave courses of the appreciation type and that 74 colleges gave history of music courses. Appreciation courses ranked second among music subjects from the standpoints of the average number of semester hours offered and the number of colleges offering the subject; harmony ranked first. Applied music was not investigated.[49]

The literature on college music is full of remarks on the necessity of listening to music and, if possible, performing it for the realization of the aims of appreciation. In the study of Harvard, Vassar, and Oberlin, several approaches to the

study of appreciation will be noted. These have included the historical, correlation to other subjects, the analytical and critical, with varying emphases upon the intellectual and emotional aspects of music. All of these approaches emphasized the need for acquaintance with music and for making the first approach a non-technical one.

The term "appreciation," however, has fallen somewhat into disfavor. Musicologists have been severe in their criticism of the appreciation type of course as being unworthy of college work (see pages 73-74). Carl Engel, chief of the Music Division of the Library of Congress, declared in 1925:

> What the appreciationist really teaches, are more or less loosely coordinated bits of technical information, dished up with a garnishing of anecdotal lore. Yet he would have us believe that we might not concern ourselves with technic when it comes to appreciation, that is, evaluation of a work of art.[50]

Perhaps it may be right to insist upon an intellectual, scientific study of music. It is easy to see how abuses and wide variance in practice could come into the teaching of the appreciation of an art. But the appreciation course and the concept of teaching music from the appreciation standpoint came into being to supply a need in American life. Thus a non-technical general course in music was offered with the purpose of interesting the student in music, supplying information about it, providing acquaintance with it, and forming some standards for critical judgment of it. Even though such courses may no longer be termed music appreciation, it is evident that appreciation is usually a desired outcome in the general introductory courses in music for the liberal arts college student, whether these courses are historical surveys of music, a part of a survey of the arts, or are focused upon the contemporary musical scene.

In the development of means of listening to music in colleges, the interest of organizations and philanthropic foundations and the evolution of mechanical means of reproducing music have played a part. The idea of the illustrated historical lecture is still preserved, and the custom of providing listening rooms for students has been greatly extended, as at Vassar, the University of Wisconsin, and Cornell.

The early use of the orchestrelle, as at Beloit College in 1900 where it was used for illustrated lectures on music,[51] and the use of the player-piano and other mechanical devices in listening rooms, as at Tufts College in the early nineteenth century,[52] have given way to the use of the electric phonograph and the greatly improved player-piano. The large amount of recorded music available for these devices has enormously expanded their possibilities for music education. The generosity of the Carnegie Corporation of New York has increased the facilities in some colleges for hearing and studying music. By 1933 the Carnegie Corporation had awarded colleges sets of music study material consisting

of a wide variety of phonograph records, music scores, a phonograph, and over a hundred books on musical subjects. These awards were made for the purpose of promoting undergraduate interest in music, for interesting the average student who likes music and wishes to know more about it.[53] It should be noted that this work of the Carnegie Corporation and also its financing of the survey reported in Randall Thompson's *College Music* were both in the interest of music for the general college student. The distribution of music sets has continued, as in the gift to the student union, Willard Straight Hall, at Cornell in 1939.

A very ambitious form of the illustrated lecture on music was announced in 1938. Five colleges and universities around Pittsburgh, Pennsylvania, were to cooperate in sponsoring a course on the appreciation of music which would be conducted by John Erskine, lecturer, and illustrated by the Pittsburgh Symphony Orchestra. Students from all these colleges could enroll for credit in the course, for which attendance at the lecture-concerts alone would justify the credit.[54] Here is an actual implementation of the idea that some values of music study do not need to be measured by examinations.

The Association of American Colleges has furthered in its concert project the old practice of bringing concerts to the colleges, but on a somewhat different basis. Through a grant of the Carnegie Corporation this project was organized in 1936 for the purchase of music talent of high order for concerts in the colleges. In the first year, 1936-37, 28 colleges booked 46 concerts; in the second year, 97 colleges booked 121 concerts. Of course, outside of these efforts, many universities, such as Stanford, Columbia, and Cornell, have concert series; in some institutions, such as the University of Wisconsin, these have been given under student auspices.

The concert project of the Association of American Colleges was based on the principle of doing away with the cultivation of hero-worship and the aloofness of the concert stage, on the artist entering into the life of the institution he visited, and on the bridging of the gulf between music and other subjects. The visiting musician spent at least two days on each campus, giving concerts and joining in informal gatherings for discussions with all who might recognize a relationship between music and their special subject.[55] The association also sponsored what were called Faculty-Artist Visits. In this plan, a performing teacher in a college was sent for half-week visits to other colleges where he participated in the life of the institution in a similar way to that described for artists.[56]

In these ways have the opportunities increased for college students to know and appreciate music. It is evident that such efforts as those of the Association of American Colleges are aimed at the integration of music with daily experience and college study. As such, they are evidence of progressive work in music education under the sponsorship of organized philanthropy and educators.

The Growth of Interest in Music in the United States

It is not likely that the developments in music in the schools and colleges would happen in a country without interest in music. The latter nineteenth century was a period of marked musical advance. This advance occurred during the time when the rapid growth of machine technology and the exploitation of the West made a great increase in the national wealth. As the Beards have pointed out, riches gave patronage and endowments to the fine arts; the prosperous middle classes provided a wide market.[57] The German immigration of the 1840's, which had brought with it a stimulation of interest in music in the centers where they settled, was augmented in the early 'seventies by another migration. The immigration of Germans further enlarged the number of music lovers in the country and provided more leaders for musical organization.

Under these conditions, opportunities for hearing music and for participation in music expanded markedly. Symphony orchestras, which had a small start in the East, began to multiply after 1870. Especially outstanding were the New York Symphony Orchestra (1878), the Boston Symphony Orchestra (1881), and the Chicago Orchestra (1891). Widespread choral activity provided opportunities for hearing and singing music.[58] Opera also gained a more solid foothold through the establishment of the Metropolitan Opera House in New York City in 1883. Opera, of course, had been given in many years before this in New York and other cities. When the imported stars had finished their opera season they went about the country on concert tours. Other famous performers of music went on tour throughout the country and so spread music further. Cheaper pianos were sold rapidly. The player-piano and the phonograph began to appear. The lyceum and chautauqua circuits began to bring music to the country in 1875.[59]

The American people in general, however, had little background in music to enable them to assimilate "serious" music. This was a new country in which utilitarian ideals predominated. The opening of the West, the advances in industry, and the dominance of the business and manufacturing classes made for a particular interest in "practical" affairs. The arts were to be collected and displayed; an interest in music or painting, if exhibited at all, was likely to be displayed as a badge of "cultural" advancement, a peculiar property of the classes who had achieved some financial success. Americans were generally too much occupied with the desire to gain wealth and property to give the time and energy necessary for making the arts a part of living. As late as 1906 Frank Damrosch declared that in America a whole continent, a vast people had yet to be brought to the recognition of music as a necessary part of life.[60] Thomas W. Surette said that the greatest obstacle to music in the 1890's when he began his university extension work in music appreciation, was ". . . the general indif-

ference of the average person to anything whose appeal was that of beauty as against utility." He found that at first few men would come to lectures on music, and even though that was no longer the condition in 1906, he declared that the arts were still left to a large extent to the women.[61]

A prominent organist and teacher of New York and Boston declared in 1881 that music was kept from the "common" people by the high admission charges to concerts. He asserted that the people did not like "classical" music because they couldn't get a chance to hear it.[62] Yet on the other hand, there was opposition to serious music when people did have a chance to hear it. An example is furnished by the experience of a chautauqua manager in the Middle West. The manager first placed a program of classical music on his circuit in 1908. A large part of the reports he received were of this nature: "We want no more of this kind of stuff; give us jubilee companies." (It will be shown that college alumni held a similar view in relation to the use of better music by college glee clubs. See page 178.) Yet the chautauqua manager sent out occasional programs of good music, for there were people who wanted music of this sort.[63]

The musical "virtuoso" possibly had a further effect on the separation of music from the people. One authority has pointed out that the eccentricities of these virtuosos, and particularly of their imitators, might have been responsible for the prevalent unfavorable attitude toward musicians.[64] An observer of the 1890's declared that the "virtuoso nuisance" was still rampant.[65] The nuisance involved was probably the dwelling upon display of technique in performance, the exhibition of personal idiosyncrasies, and the presentation of music which would show technique to best advantage without much regard to musical content.

The patronage of the rich, though favorable from the standpoint of financial support, was to some extent an unfavorable condition for the making of a nation of music lovers. It has been declared that a nation of patrons is concerned only with artist performers and with audiences who will appreciate them. A nation of music lovers sees everybody enjoying musical experience and participating in making music.[66] The disadvantage of patronage by the wealthy was noted in 1908 in a declaration that the support of music by the rich, the hero-worship of performers, and the aristocratic and European atmosphere of music in America had separated it from the life of the people.[67]

In the 1890's there were signs that "classical" music was to become a thing for the masses, that it was to be more than an object of patronage by the rich, a thing to be tolerated by the business man, and a field of interest particularly for women. In the first place were the pioneer efforts of Theodore Thomas. A historian of music in America has declared that it is through Thomas' efforts that there is a public today which will listen to the finest symphonic works.[68] Thomas was a prophet of good music for the masses; his efforts toward working out this ideal in practice have long been recognized as a great service. Thomas travelled

with his orchestra from coast to coast from 1869 to 1878 and continued his efforts as a conductor until his death in 1905. Other individuals and groups extended popular interest in music. By 1890 the Boston Symphony Orchestra was giving a series of popular concerts for young people.[69] Walter Damrosch began giving symphony concerts for children in 1897.[70] Women's interest in music was marked in 1898 by the founding of the National Federation of Music Clubs. Commercialism also had its share in promoting musical culture at this time; trolley companies assertedly opened places of amusement, such as Willow Grove near Philadelphia, and Ravinia Park near Chicago, where symphony orchestras played twice a day. Thus thousands of people were enabled to become familiar with symphonic music of the highest order.[71]

The great increase in private teachers of music during the latter nineteenth century probably had a great part in making the country more conscious of music. By 1876 it was estimated that there were not less than 125,000 teachers of music. But it was also estimated that hardly one-fifth of these were educated generally in music or had any technical knowledge of the various instruments.[72]

As the number of good music schools increased, the number of good music teachers in the country became greater. The occupation of music teaching became a profession. The formation of the Music Teachers National Association in 1876 is an indication that music teachers were beginning to realize this expansion and that they were regarding their occupation as a profession. The Music Teachers National Association, according to the records in the *Official Reports* and *Proceedings,* was concerned at first with the problems of the private teacher, but it soon reached out into the problems of church music, public school music, American composition of music, and many other fields, as an examination of its yearly publications will show.

Much space is devoted in the association's publications of the 1880's and 1890's to the prevailing evils attendant upon private music teaching. Many private teachers were accused of being unprepared for teaching and of bringing the entire music profession into ill repute by their methods and by teaching music as a mere accomplishment rather than as an intellectual and inspiring study.[73] The reaction upon college music may be seen in a college president's remark in 1903:

> . . . much of the contempt with which music had been viewed by educators was due to the fact that music studies were pursued in a superficial and an elementary way, as an amusement or ornamental accomplishment.[74]

There can be no doubt, of course, that there were private teachers who were sincere, educated, and competent, but there were plenty of comments to make it convincing that much private music teaching was not contributing a great deal to establishing a healthy regard for music and music teachers before 1900.

As standards for the education of music teachers were raised through the

establishment of reputable schools of music, however, teaching standards throughout the country were also raised. In spite of objectionable practices among schools of music as late as the present century (see page 55), there can be no doubt that the foundation of such schools as the New England Conservatory of Music, the Peabody Conservatory, the Cincinnati Conservatory, and the Oberlin Conservatory were a means for providing more thorough instruction for the education of teachers than had been available in the normal institutes and musical conventions and for increasing respect for instruction in music.

The musical conventions of an earlier period gave way to large music festivals which were carried on at a much higher artistic level. The monster "Peace Jubilees" at Boston in 1869 and 1872 possibly stimulated popular interest in music. The festivals conducted by various permanent choral societies, however, have been considered more important from this standpoint. The Handel and Haydn Society's festivals (begun 1865), the Cincinnati festivals (the first one in 1873), and festivals in New York and Chicago were important in this field.

The rise of large national expositions stimulated not only the production of musical instruments but brought musical performance into prominence. The large and generally superior provisions for music at the Columbian Exposition at Chicago in 1893 were significant for bringing music to a large audience. Other expositions, such as the California Mid-Winter at San Francisco in 1894, the Trans-Mississippi at Omaha in 1898, the Pan-American at Buffalo in 1901, and the Louisiana Purchase at St. Louis in 1904, tried to magnify music to a greater or less degree.

Literature on music also increased. The important periodical *Dwight's Journal of Music* (begun in 1852) was followed by numerous other magazines which began to exert influence. Newspapers added music critics to their staffs, following the example set by the *New York Tribune* in 1866. Libraries began collecting musical materials: the Drexel Collection was presented to the New York Public Library in 1888; the Newberry Library in Chicago began systematic collecting in the same year; the Music Division of the Library of Congress was definitely formed in 1897.[75] The advances made were so noticeable that even F. L. Ritter, who was not particularly sympathetic with the American musical scene, commented in 1890 that Americans were fast becoming a musical people.[76]

A clear parallel may be observed in the developments in college music and in general conditions of music in America in the latter nineteenth century. Good music was an exotic, a museum piece, in the culture of the nation. In the colleges, music was not a part of the general education of the college student; it had become a special field for the training of the specialist in music. The growing idea and practice of giving music to the masses and the growing appreciation of

music among the people were paralleled in the colleges by the growing idea and practice of shaping college offerings in music for the general student.

A hiatus may be noticed between the early nineteenth century and the twentieth century. In the early period music education was democratic: witness the musical conventions and the Boston Academy of Music for the education of the masses. Under the strong European influence of the later nineteenth century, conservatories were established, the virtuoso held the stage, and college music was aimed toward the specialist. By the end of the century, however, the American ideal of democracy was being felt more strongly in musical circles; music was on its way to the people and to the education of the general college student. One college educator blamed the musician and his methods for the lack of headway that music education had made in the schools. It was asserted that the training of the specialist in music was contrary to the wishes of the public; the public wanted training in the appreciation of music. Therefore the public had been slow in its support.[77] A more extended discussion of these relationships will be found below (pages 56-65).

The Growth of Accredited College Music since 1900

College music expanded as advances were made in the dissemination and democratization of music in the nation. Surveys show that some expansion in college music probably took place between 1897 and 1907. Whereas slightly over 57% of 300 colleges and universities offered music instruction in 1897 (see page 27), over 71% of 334 colleges and universities provided music instruction in 1907. At many of these institutions, such instruction was provided in affiliated schools of music, and the college or university allowed no credit for music study toward the B.A. degree.[78]

A survey of 123 colleges and universities, reported in 1908, revealed that 65, or 52.8%, of them had music departments. Of these 123 institutions, 34.1% offered credit toward the college degree for music appreciation (including history of music), 38.2% accredited harmony, and 17% accredited applied music.[79] It is difficult, of course, to compare this small number of institutions with the 419 surveyed in 1919-20, particularly because the 1908 survey did not specify the total number of colleges which offered credit for each branch of music study. It would appear, however, that some advance had been made, for 232, or 55.3%, of 419 colleges and universities offered credit for studies in music by 1919-20. Credit for applied music was granted in 48% of the institutions which allowed credit for music study.[80]

A much larger proportion of colleges gave credit for music within the next eight years. A 1928 survey showed that 455, or 76.8%, of 592 colleges and universities accredited music study.[81] The granting of credit for applied music study, it would appear, also became a more extensive practice. A catalogue

study of institutions belonging to the Association of American Colleges in 1934 showed that 197, or 60.2%, of 327 colleges offering music courses declared that credit for applied music was offered toward the B. A. degree.[82]

Such recent additions of work in music as the organization of music departments at the University of Chicago (1931), Princeton University (1935), and Williams College (1940) show that music in the colleges has kept on expanding. In the establishment of new colleges and universities, such as Sarah Lawrence College, Bennington College, Queens College, and in the implementation of new plans for instruction in older institutions, as in the General College at the University of Minnesota, in the University of Chicago, or in Stephens College, music is offered in the curriculum as a part of the general education of the college student.

Within this general scene, music for the general college student has been increasingly stressed. In spite of the fact that vocational training has steadily grown more important in the colleges of the United States during the twentieth century,[83] a growing emphasis has been placed upon music as a part of a liberal education. Criticism of college music instruction for its accent upon special training and for its neglect of the general college student was particularly prominent in literature on college music between 1890 and 1930. It was asserted in 1899 that college educators ignored the value of "music as culture" and that music teachers in colleges usually found composition or performance the only aspects of music worthy of study.[84]

In 1906, responses to a questionnaire from 48 colleges indicated that many institutions had taken steps toward the offering of music for the general student. Attention in these colleges assertedly was given to the appreciative side of music study in introductory theory, history, music appreciation, choral groups, orchestras and concerts.[85] The growth of non-technical courses in music of the "appreciation" type began to spread about this time, as in Harvard and Oberlin (see pages 142, 146). During the economic depression of the past decade the Committee on Colleges and Universities of the Music Teachers National Association reported more interest in music for the general college student and that training in "music-for-money" had given way in colleges and universities to "music-for-culture." The committee also reported an increase in the number of students in music courses.[86]

It took some time for studies of this type to be generally accepted. It was declared that around 1915 a young college man ". . . who cared to devote time to excursions of so gentle refinement laid himself open to suspicion of lack of proper masculine strength and virility."[87] Recently it was pointed out that music in the colleges is no longer considered effeminate and fit only for girls.[88] An example might be furnished in the growth of music study at Princeton since 1935. Music studies in the first year (1935) enrolled only 35

students; in 1939-40 the introductory appreciation course alone had 256 students, and 376 students took music courses.[89] Some examples of music enrollments, however, show that music courses do not enroll a large percentage of students. At Ohio State University, where every student had an opportunity for electives, an investigation in 1934 disclosed that less than 4% of 3,502 students took music study in any form in college.[90] Twenty-three deans of music departments in leading colleges and universities reported in 1930 that from 1 to 20% of the students in their liberal arts colleges enrolled in courses relating to music.[91] It may be suspected, therefore, that students have not widely elected music as a contribution to their liberal education in spite of the efforts to make the study of music an interest of the general student body.

The General Scene in College Music Organizations

In order that the developments in music organizations may be seen in relation to the general scene in college music, this section is added. It will attempt to show how these organizations have changed in character, and what the practices are in regard to giving college credit for participation in music organizations.

Orchestras.—In general, it would seem that the college orchestras are not so strong nor so popular as the college choral organizations or bands. A recent surveyor of the American musical scene said that there are a few very admirable college orchestras, but for many of the graduates of excellent high school orchestras, most colleges can offer only a lesser experience in orchestra work.[92] Other writers have deplored the lack of orchestra work.[93] As it is in the high schools, the band seems to be stronger in the American colleges than the orchestra. Joseph E. Maddy has said that high school orchestras in many communities have been smothered by the overemphasis on bands. He attributed this stress on bands to the extremely active promotion of sales by band instrument manufacturers and to the popular support of bands because of their glamour and serviceability.[94] When this is the condition in the high schools, college orchestras cannot help but be affected. There is little material on the college orchestra in the literature on college music. But in 1938 the Music Educators National Conference scheduled a meeting for the consideration of the problems of college orchestras,[95] so the field has not been entirely neglected in the discussions of college music problems.

Bands.—From the standpoint of institutional functions, the college band has developed in two principal ways: 1) for entertainment and stimulating "pep" at athletic events; 2) for giving concerts and providing music for Commencements, dedications, and similar ceremonies. A list of activities at which college bands played, as shown in a study of 54 institutions, published in 1929,

disclosed that nearly half of the activities were athletic contests or events connected with them.[96]

It was found that about 35% of the institutions in this study, which included ten teachers colleges and normal schools, allowed credit toward an academic degree for participation in bands.[97] Credit has been recommended for band work on the basis of time spent in rehearsal, of technical improvement in playing, and of playing at activities. It was also recommended that high standards of performance be developed that would advertise the institution as well as developing musical appreciation in the student body.[98] The greatly increased repertoire for bands that has come about through many transcriptions of orchestra music and the publishing of more original band compositions has opened up greatly extended possibilities for students for musical experience and acquaintance with musical literature. Possibly this may be of further significance for the accrediting of participation in band activities.

Glee clubs.—There were certain similarities to the Harvard Glee Club (see pages 345-346) in the development of college glee clubs in general in the present century. It was observed in 1907 that college glee club programs contained samples of ragtime and of the latest, lightest comic opera tunes.[99] Professor Peter Lutkin of Northwestern University declared as late as 1917 that the college glee club programs were nearest zero in "ethical values" of any musical entertainments of a choral nature, though he admitted that they did include an occasional number of the more serious type.[100]

About the same time that Davison began the improvement of the Harvard Glee Club, the Intercollegiate Glee Club Association was formed (1914). This association began a movement for improvement of the quality of music sung by college glee clubs; and at its contest of 1915, a marked advance was noted in the quality of the music used.[101] By 1933 the membership of the association numbered 118 clubs.[102] This is some indication that the organization's influence has spread.

A committee of the Music Teachers National Association reported from a survey of college glee club programs in 1936 that the glee club performances included a high average of musical selections, though the old "Bull Dog on the Bank" type of song had not entirely gone. Outstanding in the programs was the large amount of music by older masters and arrangements of folksongs and a large proportion of a cappella singing. It was pointed out that the clubs chose mostly the old and the very new, and that they largely ignored the nineteenth-century choral literature except for compositions by Brahms and some Russian compositions.[103]

The size of glee clubs has considerably increased. One authority has said that in the 1920's and 1930's the glee club membership on the average rose to about 60, whereas in earlier years the usual membership was about 25 or 30.[104] The

average number of 77 members in the 130 college glee clubs which applied for membership in the Intercollegiate Glee Club Association in the early 1930's, exceeded the general average.[105] It is striking to note that the increase in membership came during the period when musical standards were being raised. It is probable that the more widespread use of music in the high schools and in society in general, and the larger enrollments in colleges have played a part in this increase.

It has generally been admitted that the college glee club has had as one of its principal functions the advertising of Alma Mater. In a 1915 survey of college glee clubs it was found that one of their specific purposes was to take an advertising trip.[106] This function still holds a large place in glee club activities. From a 1936 survey of 22 New England colleges the conclusion was drawn that the glee clubs' chief function was advertising the college; in nearly every case the off-campus activities exceeded those on the campus.[107]

Colleges were not particularly favorable in 1934 toward giving academic credit for glee club work: 31% of 121 coeducational institutions gave credit for men's glee clubs; 30% of 112 gave credit for women's glee clubs. At that time in a number of large institutions, glee clubs still existed independently of university supervision and responsibility.[108]

A cappella choirs.—Pioneer work in the organization of college a cappella choirs in the United States has been attributed to F. Melius Christiansen, director of music at St. Olaf College since 1903, and to Peter Lutkin, who became dean of the school of music at Northwestern University in 1895. In a survey of choirs in 135 institutions published in 1938, it was shown that Christiansen had been of the greatest influence in interest in a cappella singing; John Finley Williamson, founder of the Westminster Choir College (1926), was second, and Lutkin was third.[109]

The main growth and development of these organizations in colleges came after 1928.[110] The popularity of choral work of this type and of the mixed chorus is shown in the fact that in a survey made of 226 colleges and universities in 1934, 84% of the new choral organizations formed in the preceding five-year period were mixed choral groups, and of these over half were a cappella choirs. Only 16% of new choral groups were men's or women's glee clubs.[111] Evidently the mixed chorus field has proved to be a much richer field than glee club work, as Davison suggested (page 154). It has been reported that the a cappella choirs are mostly the product of liberal arts colleges; universities and conservatories have not sponsored them so much.[112] The assertion that the a cappella choir is largely the work of liberal arts colleges and their students is also supported by the fact, established in 1938, that among the 2,103 student members of a cappella choirs in 42 institutions, about three-fourths were not candidates for music degrees.[113] This

would indicate that a cappella choir work and music appreciation studies are particularly fields for liberal arts colleges. The a cappella choir, like the glee club, has had the mission of advertising. It has been sent on tours for the purpose of increasing student enrollment and enhancing the prestige of the college.[114]

A considerable amount of music used by a cappella choirs has been in the field of sacred music. 106 choirs out of the 135 in the 1938 survey used sacred music on their concert programs; and the median for sacred music on these programs was 75%. In general, Bach motets, the music of Palestrina, compositions of F. Melius Christiansen, Russian church music, English madrigals, modern English compositions, and modern American compositions (in the latter there may be some duplication with Christiansen's music) were used by most of the colleges. As in the glee clubs, these choirs almost entirely ignored the music of the nineteenth century, with the exception of Brahms' compositions and Russian music. The Christiansen influence was again prominent in the popularity of his music; 85 colleges used his compositions.[115] As they are a rather recent development in American colleges, the a cappella choirs have not had to labor toward the improvement of musical standards, from the standpoint of music used, as the glee clubs did; the choirs were established upon the tradition of using music that has long been recognized of worth.

It appears that colleges have become rather favorable toward giving academic credit for participation in a capella choirs. In 1938, 60% of 135 institutions gave such credit.[116] Another survey in 1938 showed that about 80% of 42 institutions gave credit for participation in choir work.[117] These figures show that there may be an increasing tendency to give academic credit for a cappella choir work, for in 1934 it was reported that only 48% of 77 institutions gave such credit.[118]

Mixed Choruses.—Mixed chorus work was prominent in the musical life of some colleges in the early nineteenth century. It had been carried on parallel with the glee club movement of the latter nineteenth century and early twentieth century. This has been noted in the work of the Oberlin Musical Union. Other institutions have organized music festivals which include mixed chorus work as one of the features. The University Musical Society and Choral Union at the University of Michigan were organized in 1879 and culminated in the establishment of the May Festival, now so widely recognized.[119] In the list of music festivals given in *Music Festivals in the United States* (1934) by William A. Fisher, 14 were sponsored by or were connected with a college or university. The mixed chorus, of course, has been prominent in these festivals.

Some recent evidence shows that colleges are turning more to mixed chorus work. A survey of 178 coeducational institutions in 1931-32 showed that about two-thirds of them gave large choral works.[120] Many gave *The Messiah* and a few other works traditionally. Some choral directors, however, have disapproved of the annual performances of compositions because of a resulting limitation of the musical experience of students. The list of large choral works performed in these choruses included psalms, cantatas, oratorios, masses, and requiems. The composers represented included the old and the recent: Palestrina, Bach, Handel, Beethoven, Mendelssohn, Brahms, and Debussy, as well as Constant Lambert and Randall Thompson.[121]

Operas.—The production of grand opera and light opera, both in concert form and on the stage, has taken place in numerous institutions. It was reported that 51 colleges gave operatic performances during 1933-34. Forty of these were stage productions, and 11 were concert versions. Among the stage productions given in 1931-32 were *Faust* by Gounod, *Rigoletto* by Verdi, *Rienzi* by Wagner, and light operas by Gilbert and Sullivan and by Victor Herbert. Concert versions included four Wagnerian operas, *Aida* by Verdi, *Carmen* by Bizet, and *Martha* by von Flotow.[122]

The Relation of College and High School Music

The high schools have been blamed for many years for the generally poor equipment in music that entering college freshmen bring with them. This censure has been quite prominent in the Music Teachers National Association *Proceedings* and the Music Supervisors National Conference (now Music Educators) *Yearbook* and *Proceedings*.[123] On the other hand, the high school teachers have blamed the colleges for their plight. The colleges assertedly handicapped high school music development because they gave no entrance credits in music. Because of this situation, it was affirmed, high school students had no time to study music in the course which prepared them for college.[124]

Harvard made a pioneer step toward granting college entrance credit for music study in 1903.[125] This action was followed by the important decision (1906) of the College Entrance Examination Board to include music among their subjects for examination.[126] Music appreciation, harmony, counterpoint, piano, voice, and violin were all listed in the subjects for examination in 1907.[127] All these subjects, however, had been dropped by the Board by 1921. The College Entrance Examination Board's examinations, drawn up by four college professors of music, seem quite difficult for high school students in a period of pioneer work in high school music. The counterpoint examination, for example, required writing the several orders of

counterpoint in two, three, and four voices, work in double counterpoint, and detailed analysis of Bach fugues.[128] It was stated that the Board dropped the counterpoint examinations because of a lack of applicants; the music appreciation examinations went the same way, because so few applicants could pass them successfully.[129]

Some idea of the spread in granting college entrance credits in music may be gained from a survey published in 1930. Of 594 institutions tabulated, 452 accepted music for entrance. Over half of these institutions had established this practice since 1918-19, the beginning of a period which saw a rapid growth in high school music. About one-fifth of the institutions granted entrance credit only for theory; a few gave credit only for applied music. But the majority, about four-fifths, gave credit either for theoretical or applied music.[130]

Such a change in the attitude of the colleges toward high school music must have made some contribution to the widespread development of high school music in the country since 1900. This in turn probably exerted some influence in the rapid growth in college music through encouraging the colleges to attempt to provide for the needs and desires of the many entering freshmen who had received some training in music. Moreover, the raising of standards for college instruction in music would depend to some extent upon college students' preliminary studies in music. So the encouragement given to the high schools could not be entirely without benefit to colleges from this standpoint, though there are arguments which state that much is still to be desired in the equipment of students for college music study.[131]

In a 1936 report on high school music in 160 communities, of which 99 were over 40,000 population, it was stated that the predominating idea on the purpose of music instruction in these schools was that it should be focused upon "cultural" rather than vocational aims.[132] If this is representative of purpose and practice in high school music, the colleges should plan a large part of their work to go on from the foundational study of music as a part of a liberal education.

The problem of coordination of high school and college music is clearly illustrated in the lack of carry-over of students' studies in music from the high school into the college. It was estimated in 1926 by the deans or directors of music in 75 "leading" educational institutions that not more than 20% of the high school students entering college continued with studies in music. More than half of these college music teachers blamed the lack of interest in music upon the character of the training in high schools.[133] On the other hand, a prominent college music teacher blamed the colleges in 1936 for this situation because of their failure to provide adequate lead-

ership. He declared that many entering freshmen found college musical organizations inferior in quality to those they had in high school, so they lost interest in music.[134] Of course, high school music had made great strides in the intervening ten years. But it may be considered that if both colleges and high schools had emphasized the critical and appreciative study of music as a literature, and had stressed the development of musical organizations whose primary purpose was to give the students aesthetic expression and experience, such a situation might be less likely to develop. If such a condition did prevail, it would further illustrate the lack of coordination between high schools and colleges: an accent on performance in high schools and an emphasis upon other aspects of music study in colleges would not lead toward integration of their efforts.

Thus in music education a situation prevails which is similar to the scene in general education, except that the problem in music is perhaps more difficult. There are great differences in the types of music study offered in the high schools; and a similar chaotic condition exists in the colleges. In addition to this there is the problem of offering satisfactory courses in music to high school students who do not plan to go to college as well as to those who plan to go to college. The colleges have the problem of providing for students who have had music study in different types of high school courses and who may have had several years of study, or none at all, or who studied one branch of music to the complete neglect of others. The problem is made greater if the colleges attempt to give students of varying backgrounds graded levels of music study according to their needs and try to organize each level as a general course in itself which will enlarge the students' knowledge and appreciation of music as a part of their general education. The problem would seem to be somewhat simpler if the colleges and high schools would make it possible for their students to choose their studies in music from the areas of performance, theory, or history and appreciation of music according to their needs and abilities. In this way students could follow a continuous path through advancing levels of study, or they could expand their experiences by reaching out into other areas. The particular difficulty involved would seem to be located in the varying degrees of emphasis that the high schools and colleges place upon various aspects of music study.

The Relationship of the College School of Music to the Student of Liberal Arts

In the midst of progress toward providing music instruction for the general student in high school and college, the college-affiliated school of music has been an island where music instruction is centered upon training the specialist in music. Reasons for the early existence of such schools have

been given in preceding chapters. Increased opportunities for the private teachers of music, for music teachers in schools and colleges, and for other professional workers in music have encouraged the study of music as a specialty. As a result, these schools of music have continued to exist.

A report on a survey of college music in 1908 stated that in the majority of colleges and universities, musical instruction was given in more or less independent schools of music.[135] As illustration, about 90% of the 60 institutions of college rank in Ohio had affiliated schools or conservatories of music in 1912.[136] This example, of course, was not quite typical of all the states, as the colleges in the West and South, similar to Ohio, had a higher representation in affiliated conservatories than those of the far eastern states.[137]

Four general types of conservatories have been existent in the United States: those that are independent, but not endowed; those maintained by private enterprise, but connected with a college or university; those maintained by a university; and those that are independent and endowed. The first class has been affected by commercialism. Practices in this type of institution have been condemned on the grounds that the motive behind their establishment was mercenary rather than a sincere effort toward music education.[138] The college-affiliated school of music maintained by private enterprise has been in the same condition; the necessity of making money would force these institutions to concentrate upon the teaching of private lessons; this would leave little time for general college work in music.[139] This has been especially the case in those college conservatories which engage teachers upon a commission basis.[140]

Colleges have had various motives for their affiliations with schools of music (see pages 122, 129-130). The authorities have asserted that such affiliations were necessary for the broad education of musicians and for the proper direction of music in the community. Colleges have established schools of music, as at Vassar, because they would be more or less self-supporting in a situation where the college was under some obligation to furnish music instruction but was unable to finance it. Other motives may be deduced. It is probable that vocational training of specialists in music could more easily be countenanced in some institutions if it were pushed off into a corner in a more or less closely connected school of music rather than being established as the work of a department of the college itself. The conflict of "cultural" versus "vocational" studies in the colleges may be observed in the arguments that professional training has no place in college instruction, that it might be all right for universities to maintain conservatories, but such a practice has no place in the colleges.[141] Similarly, in-

struction in performance of music could be more easily countenanced in a school of music rather than in the college proper.

The instruction in college conservatories has been directed largely toward the development of the performer in music, the teacher of music, and the training of other specialists in music. The outstanding characteristic of all the college conservatories, it was stated in 1912, was that they offered private lessons in piano and singing. Nearly all offered some theoretical instruction as well, the most usual being sight singing, harmony, and music history; as the size of the school increased, the number of these subjects grew. Preponderant in the branches of instruction was that given on keyboard instruments.[142] An illustration of the great stress the conservatories put upon performance is provided in the following statement made in 1916 by Charles N. Boyd, instructor at the Western Theological Institute and a director of the Pittsburgh Musical Institute: "The main function of a music school, private or collegiate, is to impart musicianship. It is not its function to impart scholarship."[143] The emphasis on performance in the conservatories and its close relationship to the conservatory aim of professional training possibly has been responsible to some extent for the concept that training in the performance of music is a professional, vocational study. Therefore, to those who wish to keep vocational studies outside the colleges, the performance of music is not a proper college study.

Since 1912 the growth of the public school music movement has made a great demand for teachers in the public schools. Therefore the conservatories have greatly enlarged their offerings in public school music courses.[144] The demand for this professional training has helped to keep alive the interest in the training of the specialist.

There have been many critics of the college schools of music for their accent upon professional training and their neglect of the general college student.[145] It has often been declared that the development of music for the general college student has been handicapped by the idea among conservatory teachers of music that instruction should be given only to those who have special talent for music.[146] This concept may be illustrated by a statement made in 1897 by the dean of the school of music at Northwestern University:

> I do not think it possible to do anything on high lines for the student body as a class, because music requires special faculties and special understandings that you cannot get in the average student.[147]

This same philosophy was forcibly expressed in 1897 by Benjamin J. Lang, noted American pianist, organist, conductor and teacher.

> I have very little sympathy with the popular idea of teaching everybody something about music. Music is an art and should not be thought of as a profession nor as a business. Too much cannot be done for those who have pronounced musical talent and too little cannot be done for those who have not, I think.[148]

But some conservatory instructors had ideas that music instruction should be for the general student as well as for the special student of music. This democratic idea of music for all has also been expressed by representatives of the large independent conservatories. Clara Baur, founder of the Cincinnati Conservatory of Music, asserted in 1878 the duty of the conservatories in spreading the use of music and in the instruction of the amateur in music, the latter equally as much as the preparation of the artist.[149] This social aim of conservatories was also expressed in 1906 by Frank Damrosch, director of the Institute of Musical Art in New York. He declared that the conservatory should provide a thorough musical education for all who desired it, professionals or amateurs, and that the conservatory should aim to make the American people musical by encouraging choral work and concerts, by training good teachers of music for schools and colleges, and by encouraging the use of music in the home.[150] Howard Hanson, director of the Eastman School of Music, has also called attention to the overemphasis in this country upon the development of the professional and to the lack of education of amateurs in music.[151] Recent evidence shows that independent schools of music are beginning to act on the idea of larger social service. The Peabody Institute of Music announced in 1940 the appointment of a group of men who were to advise the institute on how to increase its usefulness to the nation.[152]

Among the college conservatory representatives have been men who declared that the schools of music affiliated with colleges should assume responsibility for the musical education of the general student body and not confine their attention to the specially talented and the prospective specialist in music. Thus Albert A. Stanley, director of the school of music at the University of Michigan, declared in 1897 that the great feature of university work in music should be its contact with the student body at large; he asserted that this influence would be greater than the technical training of the special student.[153] Frederic B. Stiven, director of the school of music at the University of Illinois, asserted in 1923 that the outstanding service which a school of music could give to its university is to provide all the students of the university the opportunity to hear and study "worthwhile" music.[154]

The consensus has been, however, that in practice, conservatories in the

colleges have done little for the general college student and have focused their teaching upon the performer, the teacher, and others who make music their particular interest or vocation. The Music Teachers National Association's Committee on Colleges and Universities reported in 1930 ". . . there has been undue emphasis in all music educational activity, from the lowest to the highest, upon the professional point of view."[155] The conservatories, however, have provided some advantages for the general college student. First, it may be said that some colleges might be deprived of music, a part of their cultural atmosphere, if these schools of music were not connected to them. Second, these schools have made it possible for college students to study music, even though their courses may have been set up for the training of the specialist.

In other ways than in their neglect of music for the general college student, moreover, college conservatories have hindered the growth of music instruction for the general student body. In the early part of the present century, conservatory practices cast suspicion on the standards of music instruction. A survey of conditions in 1924 revealed the weak condition of the bachelor of music degree; it was estimated that not more than 75 of the 250 college and independent schools of music offered courses and instruction that warranted giving this degree. Some conservatories were virtually selling the degree by granting it on a tuition fee basis rather than on the completion of course requirements. Many conservatories and some college schools of music did not demand proof of graduation from high school for entrance. Each college or conservatory set standards for the degree as it saw fit.[156] Such conditions for special training in music could not contribute much to a respect for music education in the minds of college presidents and college faculties.

Efforts toward raising standards in music schools were already under way, however. In isolated cases, as at Oberlin, college schools of music had set high standards for graduation. The Kansas Association of College Schools of Music, an organization of private and state institutions, began to work in 1919 toward setting standards for music degrees, diplomas, and music courses.[157] The work of the National Association of Schools of Music, organized in 1922, has had a great effect on the raising of standards in college and independent schools of music.

By the latter part of the 1920's the National Association had set up standards for its membership which would require high school graduation as an entrance requirement into conservatory courses leading to a diploma or a degree, and which would require four years of study after high school graduation for graduation from a conservatory.[158] Its requirement that

special students of music must take college work in liberal arts[159] would place special training in music in a still more favorable position in colleges. In 1929 the association set minimum requirements for courses leading to the bachelor of music degree.[160] The association soon gained a position of great influence. In 1929 it was agreed that it should become the accrediting agency for the Southern Collegiate Association.[161] By 1931, forty-nine schools of music had qualified for membership in the National Association of Schools of Music, and thirty more had applied for membership.[162] The steps taken by this organization have dignified the work of the music schools and have made their membership comparable in standards to recognized colleges and universities. From this standpoint, music instruction has been placed in a position where it may be viewed with more favor by college authorities. Therefore a service has been done for music in college circles.

Even so, conservatories have assumed little responsibility for the general college student. This may be illustrated by practices at Northwestern and Yale, as reported in 1932. In both these institutions special "introductory" courses for the college student were given outside the school of music.[163] There are signs, however, that the past emphasis on the education of the specialist is giving way to more interest in music for the general student. For example, the school of music at Bucknell University was changed into a department of the college by 1933, and it was stated that music became recognized as a study worthy of a place in the college curriculum.[164] At Yale University, where a school of music has been the institutional arrangement for instruction in music, the creation of a department of music, separate from the school, was announced in 1940. The department was to provide studies in music for the undergraduate and correlation of studies in music with the work of other departments.[165] Readjustments in the status of schools of music have made a closer connection of these schools to the universities. The formerly independent schools of music at the universities of Nebraska, Southern California, Washington, and Oregon were made a part of their universities by 1933. These changes made music courses a part of the offerings of the universities, and the changes may be considered, therefore, as bringing music study closer to the college student.

Influences Favorable to the Development of Music for the General Student since 1900

Many sociological, educational, and musical factors have been responsible for the spread of the practice of offering music as a part of general college education. While the following list may not be a complete cata-

logue of influences favorable to the development of college music, it does contain important factors bearing on this development.

The conditions of college education.—The breakdown of the old system of prescribing traditional subjects of study in the classics, mathematics, and philosophy, and the triumph of the new system of permitting students freedom of election of college studies opened the way for music to be counted toward the B.A. degree. Although some institutions prescribe courses in music for their college course at present, it would have been impossible for students even to elect music courses under the old system of strict prescription of traditional subjects.

Increased enrollments in colleges (from approximately 150,000 in 1890 to 1,270,000 in 1941-42), greatly exceeding in proportion the growth in population in the United States, made necessary readjustments in educational aims and offerings and resulted in many new subjects entering the curriculum, a favorable condition for the entry of music into colleges.

The acceptance of a philosophy of education compatible with the study of music as a part of college education would make easier the process of developing music in colleges. Music has been excused or extolled in connection with plans for college education varying from those based upon the old concept of mental discipline to those which stem from the progressive ideal of the development of the "whole personality." It may be observed that as colleges enlarged their vision of education and began to take account of the physiological, physical, emotional, and social aspects of human activity after 1900, music in the colleges developed much more rapidly than before.

The general education movement in the colleges, which attempts to give all students a common knowledge in major broad fields—such as the sciences, the social sciences, and the humanities—in several instances has included music as one of the important areas in these fields. New prescription of studies to replace the old elective system has helped music: for example, Queens College requires a music appreciation course of all students; at other institutions, as in the undergraduate college at Columbia University, the study of music is included in the required survey course in the broad area of the humanities. A more extended discussion of the relation of current practice in college music in relation to modern educational philosophy and practice will be found in Chapter III (see particularly pages 95 *et seq.*).

Better standards for college music.—The raising of requirements for the training of music students has increased respect, no doubt, for standards of music education. In addition to this, the increased amount of training in public schools and the great number of public schools giving training in music possibly have improved somewhat the musical background of stu-

dents who enter college music courses; therefore a higher grade of work possibly may be given. It is estimated that nearly three million youth are in the school bands and orchestras of the United States.[166] That the instructors of these students are much better educated for teaching them may be attested to by the large number of teachers trained in courses particularly designed for the school music teacher, courses which one observer has declared were unheard of before 1920.[167]

It may be seen that the education of contemporary college music teachers may be compared much more favorably to the education of other college teachers than was earlier the case. In the early twentieth century there were many complaints directed at the lack of scholarship and academic training among college music teachers.[168] A 1916 survey of the education of music instructors in 232 colleges and universities showed that 557 instructors held no college degrees, 221 (with some duplications) held some kind of degree; 156 of these were bachelor's degrees.[169] It is generally conceded now, however, that college degrees are considered necessary for college teachers of music, except perhaps, for teachers of performance of music. But, as an examination of college catalogues will show, a large percentage of these teachers also hold college degrees. Under these conditions, it may be assumed that the teaching of music in the colleges would more closely approximate the ideals and standards of American college instruction than it would when carried on by teachers trained in European conservatories, as was largely the case in the latter nineteenth century. These conditions would favor the provision of music study as a part of a liberal education.

Democratization of music.—Trends in the twentieth century, especially during the fourth decade, have been toward a larger and more widespread interest in and support of music. Music education in the public schools and the enlarged possibilities for acquaintance with music through the radio, the phonograph, and the increased number of musical organizations have created a larger performing and listening audience. When the patronage of the rich fell off so sharply in the depression years, public support of music on the part of the people of small income, or municipal or national support seems to have taken its place. Examples of this movement may be seen in the concerts of the New Friends of Music in New York City with their large attendance at low admission prices, in the widespread concerts of the Community Concerts Association, in the municipally supported San Francisco Symphony Orchestra, in the many hours devoted to excellent music in the programs from New York City's municipal station, WNYC, and in the WPA Music Program. The extent of the WPA program as a national movement is indicated by the statement that from 1935 to 1937 some 90 million people shared its activities in music classes, orchestras, bands, opera

and choral units, dance bands, chamber music groups, composers' laboratories and forums, and concerts.[170] A parallel movement has been carried on within the colleges with increasing emphasis being placed upon music for the student body at large rather than upon music for the select talented few.

Widespread dissemination of music.—So many agencies for making possible the hearing and performance of music have appeared since the beginning of the present century that music has become an important part of the every-day social scene. The development of the 5,000 units of the National Federation of Music Clubs (founded 1898) has been credited for a large part in the creation of a rich musical life.[171] The expansion and improvement of means for mechanical reproduction of music, from the early forms of the player-piano and phonograph to the radio and electric phonograph, and the great amount of "good" music which has gradually become available through these devices, have been other potent factors.[172] It is reported that 3,500,000 "classical" records, a large proportion of them symphonic, were sold in 1939.[173] *Life* magazine for December 12, 1938 (p. 51) reported that record sales had increased 600% from 1933 to 1938, and that almost two-thirds of this amount was in classical music. The growth of symphony orchestras and choral groups has been particularly notable since the beginning of the present century. Over four-fifths of the symphony orchestras of the country assertedly have sprung up since 1919, half of them since 1929.[174] Many choruses were in existence before the present century, but it has been declared that recently a great choral renaissance is taking place, that the greatest development of any branch of music is in choral music.[175] The development of the WPA Music Program with its aim of working toward "an integration of the arts with the daily life of the community" has been an actual and potential element for greatly increasing knowledge and acquaintance with music and for democratizing music through its program of giving concerts, providing teachers of music, and its research projects.[176] The growth of bands, orchestras, choral groups, and classes in music history, appreciation, and theory in the public schools has had a large part, of course, in the spread of music throughout the country. Another aspect of this growth of music is the observance of National Music Week (begun about 1920) which has grown to over 2500 celebrations throughout the country. Forty-five state governors issued formal Music Week proclamations in 1939.[177]

Such widespread use of music could not but be felt by college administrators. Those who believed in educating students for their social environment could not well disclaim any responsibility for preparing students to understand and participate in an art which was becoming a part of the national life; no longer could it be considered an exotic importation, the property of the wealthy and the product of foreigners.

The influence of the World War.—The use of music during the first World War, it has been claimed, did much to make America music conscious. Community singing was introduced into the training camps as a bolster for morale. Bands and concert artists furnished music for the soldiers.[178] A great wave of community singing swept through the colleges as a result of this activity in the Students' Army Training Corps.[179] Mass singing as a war measure was also carried on in cities and rural districts.[180] A historian has stated that after the War was over, music was cultivated with even more enthusiasm than before.[181] The World War was not entirely beneficial, however, in its results upon college music. In two instances, music courses or activities were dropped in the War years and were not offered again until the 1930's.[182] It should be pointed out that a decrease in college enrollments and consequent cuts in budgets may hurt college music in the present war.

It has been said that many leaders in education placed a new emphasis after the War upon the development of students' appreciative abilities as a counterbalance to the weight placed upon the study of man as an active and controlling creature. From this new interest and the old humanistic tradition, college educators gave greater attention to the study of the fine arts, music, and literature, with less emphasis upon technique and more stress on "cultural" aspects.[183] A good illustration of action inspired by this philosophy is the establishment of a department of music within the College of Liberal Arts at the University of North Carolina in 1919. This was a result of the recognition of educational needs. The experiences of the World War had revealed to the college authorities the importance of music in community life. This presented an opportunity for a service that fell peculiarly within the province of the college. The dean of the college asserted that the happiness and welfare of the State are no less dependent upon the arts, which concern themselves with the spiritual life of the people, than upon its material progress.[184] Here is an assumption of a social service through music on the part of a liberal arts college. This act also carried out the idea of ministering to students' spiritual needs. It was built upon the idea of giving music to the general student body.

The work of organizations.—In 1897, what was called the first conference on college music in the United States was held at the annual meeting of the Music Teachers National Association. A Committee on Music in the College and the University was appointed.[185] The significance of this conference lies in the obvious fact that college music teachers were becoming conscious of themselves as a group and were attempting to work together toward solving their problems. College music discussion has formed a considerable part of the deliberations of the Music Teachers National Association since that time. Since 1919 a standing committee on college music

has been listed in the association's *Proceedings*. The reports of this committee show much investigation into problems of college music and recommendations for its development. Perhaps the greatest contribution of this work of the Music Teachers National Association has been the passing on of information by leaders in college music, the discussion of problems, and the assembling of information on current practices and ideas.

The Music Educators National Conference was organized in 1907 for the purpose of promoting discussion and cooperation among public school music teachers. Specific attention was given for years to the problems of teacher training and to improving the connection of school and college work in music. Small attention, however, has been paid until recently to the problems of the college field itself. A beginning was made in 1930 when the organization planned a college music section.[186] In 1938, however, it was reported that almost no progress had been made in this field, and it was recommended that the conference either accomplish something or withdraw from the field.[187] By 1940, the conference was ready to go ahead; it appointed a general committee on music in the colleges, including liberal arts colleges, junior colleges, and teachers colleges.[188] At the California-Western Music Educators Conference of 1941, a division of the National Conference, the problems of music for the general college student was the subject of discussion of the college music section; perhaps the organization of the college music section will have contributions to make in this direction.

The National Federation of Music Clubs was responsible for a concrete effort toward making music a study for the general college student. It sent a resolution to the Association of American Colleges asking for the attention of college presidents to courses designed to equip the college student with some understanding of music. By 1931 the Association of American Colleges had passed favorably upon the resolution.[189] An outcome of this activity was a survey of music in liberal arts colleges, the findings set forth in *College Music*, by Randall Thompson, published in 1935. This book, with its definite recommendations for a program of music study as a part of general education, and its survey of practices, has been a definite contribution, even though exceptions have been taken to some of its recommendations. A review of part of this book and opposing viewpoints is given below (pages 82 *et seq.*).

It is possible that this work was responsible for the further interests of the Association of American Colleges in college music. The work of this organization in its concert project for the colleges has been described (pages 37-38). By 1936 the Association of American Colleges had outlined a definite program for the development of college music for the general

student. Financed by the Carnegie Corporation, the following additional projects were proposed to the association: the preparation of a book dealing with "the imponderables of college music"; the administration of an intercollegiate glee club organization for the promotion of "high grade performance" through contests and other ways; and the administration of grants-in-aid for the preparation of college music teachers.[190] In the latter project, the purpose was to train teachers for the education of non-professional students.[191] A further aid to college music was sponsored by the association in 1937 in the form of a large circulating library of choral music for colleges, which was made possible by a $5,000 grant from the Carnegie Corporation.[192]

It was reported in 1938 that the American Association of Schools of Music was interesting itself in the non-professional aspects of college music.[193] This is possibly a sign of a growing awareness on the part of these professionally inclined schools of a larger social responsibility than the preparation of the specialist in music.

These organizations do not seem to have influenced the course of music for the general student in any comprehensive way, but most of their labors are recently begun and possibly should be considered only as beginnings. Probably their most valuable work should be in the line of furnishing materials, working toward the improvement of teaching, providing the means for coordination of problem discussion, and providing information, rather than striving to set up standardized courses and credits. In regard to the latter, the colleges obviously need leeway in meeting peculiar local needs and in finding compatibility with the particular educational philosophy or philosophies underlying the work of individual institutions.

Obstacles to Music for the General College Student

The progress made in music for the general student body has largely come about since the beginning of the present century. In spite of the favorable conditions outlined above, many prejudices and handicaps to music for the general student had to be overcome in the strides that were made. The handicaps to this development that were noted in preceding pages may be briefly summarized here:

IN MUSIC EDUCATION

1. College music was devoted to the education of the music specialist to the neglect of the general student.
2. Theory and performance were emphasized for the purpose of developing composers and performers. Many students lacked the ability to cope with these subjects.

3. Performance was taught as a superficial accomplishment in some instances; this reacted unfavorably upon the regard for music instruction.
4. Low standards for professional training were prevalent.
5. The idea that music study should be for the talented few, wherever it existed, was a prejudice against music for all students.
6. The reign of European concepts of music teaching carried on traditional ideas of the teaching of theory and performance and supported the existence of the conservatory.

IN COLLEGES

1. Some authorities believed that music is nonessential in a liberal education.
2. Music instruction was forced to be self-supporting in many cases.
3. Students were not interested in music instruction.
4. Students dropped music study after high school.

IN HIGH SCHOOLS

1. Widely varying practices and standards in teaching music resulted in widely divergent preparation in music of entering college students.

IN THE LIFE OF THE PEOPLE

1. Music was separated from daily life by the patronage of the wealthy, by hero-worship of performers, and by strong foreign domination.
2. People were interested in material rather than aesthetic aspects of living.
3. The concept was prevalent that music and the arts were for women, not for men.

Other barriers were also in the way of the development of music as a part of a liberal education. The nature of music study itself has been the cause of much difficulty in fitting music courses into the liberal arts curriculum. The difficulty in measuring achievement in performance or in appreciation of music, for example, and in properly evaluating courses in these subjects in terms of units of credit has been a discouraging factor.[194] It has recently been asked whether the values received in training and experience in the arts need to be measured.[195] Some educators would insist that measurement of the values in music courses is not needed, that it is impossible, and that any product of music education which can be exactly measured is of small value.[196] But in this connection it may be doubted whether the nature of such work will fit into the present scheme of college education with its measurements of credits and semester-hours. It may be that some freer conception of college education will have to evolve before attempts to realize such immeasurable values as appreciation, aesthetic experience, or moral uplift can be made acceptable college work.

Another obstacle to the development of college music is the lack of ability among students to read or perform music. The logic of giving courses in the theory of music, or in history or appreciation to students who have no familiarity with musical materials or skill in handling them has been strongly questioned.[197] This problem has usually been evaded by giving students much music for hearing rather than for reading.

Opposition to certain types of music study, especially to the performance of music and to "appreciation" courses, has been strong. Not only have some college administrators opposed the inclusion of applied music in the college curriculum, but musicians have also declared themselves against such practice. A discussion of these criticisms is given in Chapter III.

The antagonism of college faculties to music instruction in colleges has been another deterrent to the development of music for the general student. Professor Leonard McWhood of Columbia University stated in 1906 that faculty attitudes of suspicion and distrust toward music were among the most important obstacles to music. But he observed that the prejudices were lessening.[198] Yet even as late as 1931, college faculties were accused of preventing administrators from encouraging music and art studies.[199]

Outside the colleges themselves, other obstacles than those mentioned before have been present in American life. John Erskine has pointed out that the overemphasis on the virtuoso frightened amateurs away from the study of music. It was known that no adult could possibly hope to become an artist performer and still carry on his occupation, and that it was hopeless to try to compete with virtuosos unless a peculiar talent was trained from early years. Therefore it seemed foolish for mature persons to study music.[200] Such a concept of music study could surely not be conducive to the advancement of college music study.

Moreover, the popular attitude seems to have been one of little respect for music and musicians for some time.[201] This would discourage the development of music in colleges. It may be assumed, however, that with the great increase in interest in music in the United States this situation has greatly changed.

Evidently the conditions favorable to the growth of music instruction for the college student body have outweighed or superseded the unfavorable conditions. After noting the developments and changes in college music, it is important to consider the conceptions of music for the general college student as they are indicated in the large number of opinions expressed on the subject. The following chapter will deal with these changing philosophies of college music.

Chapter Three

PHILOSOPHIES OF COLLEGE MUSIC

THE CHANGES in music in the general college scene were related to changing ideas and aims of college music and to changing philosophies and aims of higher education. These aims and philosophies of college music, their conflicts, and their relationship to the changing aims and philosophies of higher education, are the subjects of this chapter. Ideas regarding college music may be classified in many different ways. The divisions used in this chapter are not mutually exclusive, they overlap and support each other. Although there is no clear division into time periods for the various arguments in college music, an attempt has been made to set forth the arguments in two ways: 1) in the order in which they appeared; and 2) in the order in which they became most important from the standpoint of their effect upon college music practices.

Music for Morals

It has been shown that in Harvard, Oberlin, and other colleges, music was used for specific religious purposes. College music has been affected by religious aims in institutions dominated by religious conceptions of college education. The values of music for religious purposes have often been declared by college educators; in fact, it seems that music has been tolerated at times in the colleges only because of its value for religion.

In close relationship to the use of music for religious aims has been the emphasis placed upon music for its "moral" values and for the alleged "ordering of the emotions" which came to those who participated in or listened to music. The connection with the aim of character development, one of the dominant aims of college education up to recent times, may be clearly seen. This aim of college education, it has been declared, came largely from the influence of organized religion in the establishment and control of the colleges. As the authority of the churches became weakened during the latter nineteenth century, moral education began to be interpreted as a concern with the way students acted in social situations rather than as a process of specific religious instruction.[1] Similarly in college music, the emphasis placed upon music for specific religious work in the colleges has shifted in more recent times toward a stress upon the moral and emotional values of music, though music, of course, still plays a part in the religious aspects of college life, as in the chapel services.

The importance of music in religious services in the minds of college administrators at Harvard and Oberlin in the early nineteenth century has been pointed out (see pages 6-8) as well as the practical results of the emphasis on music for religion. Instruction in music in some institutions was instituted for this specific purpose; because of religious interests instrumental music was opposed to some extent, vocal music was encouraged, college music organizations were devoted to sacred music, instruction in religious music became important in some conservatories. Music made headway in the colleges under the sponsorship of religion. A few more examples of the strong place that music for religion held are appropriate here. In 1854, a fund was established at Yale University for the purpose of encouraging and sustaining sacred music in the chapel,[2] with the result that the Yale catalogue for 1855-56 listed an instructor in vocal music. And in 1889, Professor William Ludden of Yale hoped that the establishment of a school of music in the university would exert a powerful influence upon music in the Protestant churches, where a low order of emotional hymns degraded musical taste and "healthy religious sentiment."[3] At Cornell University, when some instruction in music was offered in 1896, one of the two music courses was in anthem-singing and hymnology,[4] a further example of the interest taken in music in religion.

The effect of music upon the emotions, and thus upon moral character, has been the subject of arguments for and against music. Even in ancient Greece, Plato would have abolished the use of music based upon certain modes because of the alleged tendency of such music to develop undesirable traits of character.[5] The playing of instrumental music was not favored in the nineteenth century among some people because of a supposed tendency for such activity to lead into temptation (see page 13).

Later arguments attacked music because it assertedly aroused too much emotion without suggesting an end to which the emotion could be directed (see page 145). In his inaugural address as president of Antioch College in 1859, Thomas Hill asserted that there had been a prevalent impression that music tends to produce effeminacy of character, a charge which he vigorously denied. Hill strongly affirmed the value of music and the fine arts for the development of "a noble and manly character." He pronounced his belief in the importance of the feelings as the well springs of action. Intellectual training, he said, simply furnishes rules and instruments for action; whether these are used for good or evil, or used at all, depends on the heart, "on the moral tone and purpose" of life. Music, he stated, if cultivated in proportion to other studies, would add depth and intensity to the higher emotions and sentiments.[6]

Others have made similar claims for such values of music study.[7] Among them may be mentioned G. Stanley Hall, psychologist, and president of Clark University at the time. Hall declared in 1907 that much had yet to be learned

of the "sanifying and insanifying effects" of music; music could stimulate the highest and lowest emotional orders. He stated that music could ". . . enfeeble, corrupt, seduce, degrade, let loose the worst things in the soul, . . . bring neurasthenia, loss of control, neurotic instability, pollute the very springs of life, as well as degrade taste to tawdriness and puerility." But on the other hand, he claimed inherent values in music itself that could ". . . almost create virtue and tune the heart to all that is good, beautiful and true, bring poise, courage, enthusiasm, joy of life, tone up weakness and cadence the soul to religion and morals." Therefore he charged music teachers more than any other class with "the custody and responsibility of the hygiene of the emotional life."[8]

A. Caswell Ellis, director of Cleveland College, Western Reserve University, recommended "vaccination" by music as an immunization against the "dangerous animal and savage emotions." He advised that educators start early and stimulate such emotions by music under conditions which could be controlled. In this way the individual would become accustomed to such emotion and get control of it. Then under the violent conditions of ordinary life, he would be immune from dangerous reactions.[9]

It will be noticed that Ellis assigned the same powers to music that Hall did. He implied that there are certain elements in music itself which can arouse certain definite emotions. But at the same time Ellis admitted that even the same composition may arouse different emotions at different times, depending upon the setting and the associations, and he warned that therefore the associations of musical experience must be carefully considered.[10] It may be questioned, therefore, whether music itself really has the power to raise certain emotions with certain types of music, or whether associations and experience are not more important for determining which music arouses which emotions. It is generally agreed that music does arouse emotion and also that it does arouse different emotions in persons who are sensitive to music, but there is no proof that it does this for all people, nor that it arouses the same kind of emotion for an identical piece of music with different people.

Others, as Chancellor E. H. Lindley of the University of Kansas, have affirmed a belief in a sort of disciplinary power in music through which it can order and sublimate the emotions. In an outline of this doctrine, Lindley declared, "That is the domain of music, to humanize and domesticate the rude giant [the emotions]."[11]

Some conceptions of the quality of moral uplift attributed to works of art have been the object of a frontal attack by John Dewey in *Art as Experience* (1934):

> The theories that attribute direct moral effect and intent to art fail because they do not take account of the collective civilization that is the context in

> which works of art are produced and enjoyed. . . . Their whole conception of morals is so individualistic that they miss a sense of the *way* in which art exercises its humane function.

As a case in point, he selected Matthew Arnold's dictum that "poetry is criticism of life." Dewey asserted that this criticism is not direct, but by disclosing possibilities that contrast with actual conditions, it becomes the most penetrating "criticism" of the latter that can be made.

It was with approval that Dewey quoted Shelley's statement that "imagination is the great instrument of moral good." It is through the imagination that art works for its moral effect.

> It is by way of communication that art becomes the incomparable organ of instruction, but the way is so remote from that usually associated with the idea of education, it is a way that lifts art so far above what we are accustomed to think of as instruction, that we are repelled by any suggestion of teaching and learning in connection with art. But our revolt is in fact a reflection upon education that proceeds by methods so literal as to exclude the imagination and one not touching the desires and emotions of men.

It may be seen in the statements of Hall and Ellis that the problem of the relation of morals and art is treated as if the problem existed only in relating art to morals. Dewey attacked this doctrine by questioning the assumption that morals are satisfactory in idea and that art should conform to a moral system already developed.

> Except where "ideal" is used in conventional deference or as a name for a sentimental reverie, the ideal factors in every moral outlook and human loyalty are imaginative. The historic alliance of religion and art has its roots in this common quality. Hence it is that art is more moral than moralities. For the latter either are, or tend to become, consecrations of the *status quo,* reflections of custom, reënforcements of the established order.

Art, Dewey said, has been the means of keeping alive the sense of purposes and of meanings that are above hardened habit. Morals, he asserted, have become compartmentalized in reflecting the divisions set up in economic and political institutions. They are "saturated" with conceptions that come from praise and blame, reward and punishment.

> Because art is wholly innocent of ideas derived from praise and blame, it is looked upon with the eye of suspicion by the guardians of custom, or only the art that is itself so old and "classic" as to receive conventional praise is grudgingly admitted, provided, as with, say, the case of Shakespeare, signs of regard for conventional morality can be ingeniously extracted from his

work. Yet this indifference to praise and blame because of preoccupation with imaginative experience constitutes the heart of the moral potency of art. From it proceeds the liberating and uniting power of art.

Again emphasizing the fundamental importance of imagination for the moral system in thought and action, Dewey declared:

> The first intimations of wide and large redirections of desire and purpose are of necessity imaginative. Art is a mode of prediction not found in charts and statistics, and it insinuates possibilities of human relations not to be found in rule and precept, admonition and administration.[12]

The implication of this philosophy for the doctrine of music for morals is that such doctrine is justified, but in a different way from conventional ideas. Music as an art is important for its touching the imagination and the emotions and for providing potentialities for moral good, not for enhancing and reënforcing fixed moral codes. In this light, music does not depend upon association with a story, an event, or surroundings, but it acts of itself as a means for achieving moral good.

Judged from this standpoint, a practical working out of a program of music for morals would involve much knowing, hearing, and performing music which is art. It does not depend upon chapel choirs, religious music, vesper musicals, and the like, for these are usually carried on in the interests of organized religion. In Dewey's statement that morals have become static, fixed rules of order, he implies that ideally morals should be governed and inspired by a sense of purpose and by meanings that transcend established custom. In a progressive plan of education which holds that education must be connected with basic social needs, that education is a way of life, and that students should be educated to deal effectively with their social situation, music and other art, from Dewey's viewpoint, should hold an important place.

Music as Mental Discipline

The development of intellectual power through "mental discipline" had been set up as the supreme aim of college education in the nineteenth century. Mental, or "formal" discipline was based on the supposition that the mind consists of separate capacities, or faculties, such as memory, judgment, and reason. These faculties were considered to be merely potential until made actual by exercise and training. For the development of these powers, the form of college studies was considered more important than their content. Hence the doctrine of "equivalence of subjects" was advocated by some educators since all subjects, regardless of subject matter, could be equally valuable for mental discipline so long as their form was acceptable. Therefore some of the advocates of

newer subjects and of the elective system found it expedient to justify the introduction of new studies into the curriculum on the basis of their value for mental discipline.[13] The aim of mental discipline held a strong place in the college scene until it was discredited by the rise of the experimental method of psychology, and by the recognition of individual differences in students toward the end of the nineteenth and the beginning of the twentieth centuries.

In a system of college instruction dominated by the aim of mental discipline, it is not surprising to find the advocates of college music bolstering their cause by declarations of the value of music for training the mind. Especially in the case of the theoretical studies, harmony, orchestration, counterpoint and the like, and in the performance of music, too, their great values for mental discipline were often asserted. Music for mental discipline may be noted at Harvard (see page 121). As another example, in his recommendations for courses in the proposed school of music at Yale University, Gustav Stoeckel, professor of music at Yale, stated in 1889, ". . . Music offers to the student means for mental discipline, severe, exact, and in its results equal to that of any other science or art."[14] A similar declaration, but including performance for mental discipline, was made in 1894 by Waldo S. Pratt, noted writer on musical subjects and a professor in Hartford Theological Seminary:

> From the educational point of view it is important to remember that technical music [theory and performance] involves rigid intellectual discipline . . . there are few subjects now in our college curriculums that are intellectually more exact or exacting than the higher branches of musical theory and interpretation.[15]

Even in 1925, after the doctrine of formal discipline had been largely discredited, a college president was extolling the value of music study for "intellectual development" in his statement that the study of music ". . . requires the closest application and some of the most rigid processes of reasoning in order to come into full conception of music relationships."[16] And in the same year, Professor David S. Smith of Yale University, declared that the "intellectual" qualities in music and the cultivation of the student's "intellectual capacities" should be emphasized. He gave three reasons for this: first, the intellect is more easily trained than the emotions; second, the schools must combat the idea of music being nothing more than entertainment; third, music teachers were on the defensive against criticisms that music study was not on a level of dignity with other studies.[17]

Such statements as these show that music had yet to be accepted in its own right in the colleges. To justify the inclusion of music in the college curriculum on the basis of its value for promoting the disciplinary aim of college education was perhaps necessary in a period when music education had so many ob-

stacles to overcome. Making a case for music courses on the grounds of formal discipline would tend toward a system of college music built on studies and teaching which would conform to the disciplinary claims. Studies in the theory of music could easily be made "disciplinary" and intellectual, and aspects of performance—for example, the memorization and interpretation of a fugue—could likewise be made to conform. The history of music conceivably could also be taught in a way easily compatible with the idea of mental discipline. With "appreciation" studies, however, the case would not be so easy, and it is perhaps significant that these courses did not develop until mental discipline had given way to a different idea of education.

Another aspect of this emphasis upon music and the intellect must be considered. It has long been held that college music must be kept in line with the traditional, conservative viewpoint among college educators which holds that a college education must be intellectual in character. It has been declared that unless music can be treated as a subject of scholarly research and instruction it has no place in college work. Another angle of attack has been the opposition of cultural, intellectual training to the practice of offering instruction in performance of music. Many educators have insisted that music should be taught as a language and a literature and that it should be primarily intellectual work. Music appreciation courses based on an appeal to the emotions rather than to the intellect have been condemned. Musicologists have insisted upon a scientific study of music as carried on in European universities.

In order to lend substance to these generalizations a few examples of these assertions will be given. In 1894 Professor Pratt said that a university might justly ignore music altogether unless it could be shown that music is a vast field of human culture and that it offers a fertile field, similar to literature, for "fruitful scientific, historic, and philosophic activity."[18]

President Butler, in discussing the establishment of a school of fine arts at Columbia University in 1902, showed opposition to "practical" instruction (performance) in music:

> . . . it is no part of our plan . . . that it [the school of fine arts] shall give that practical instruction in the arts which in the Middle Ages was known as their "art, mystery, and manual occupation." . . . The University would give the historical, philosophical, and theoretical instruction, while other teachers and organizations would provide the practical training and apprenticeship which is a necessary part of all art education.[19]

This is a position similar to that taken at Vassar for many years and at Harvard. Just why Columbia refused to consider applied music as a part of the instruction, Butler did not state. He did say that Columbia would "recognize" such training when adequately given in conservatories or by private teachers.[20] At that

time he was not opposed to technical training, for in his annual report for 1903-04, Butler spoke approvingly of the policy which permitted undergraduate students to choose professional courses in fine arts as a part of the curriculum leading to the bachelor of arts degree.[21] Butler's point of view is similar to that expressed so many times in which it is held that performance of music has no place in college instruction but should be left to conservatories and private teachers. The following statement by Professor Langfeld of Princeton University illustrates one idea of the difference between applied music and other subjects:

> . . . most of us agree that the chief function of college education is to develop our reasoning power and to offer opportunities to use it. . . . Now, I am not sure what they teach in a course in pianoforte playing, but I should imagine that they teach certain specific and even highly complicated acts, without, however, encouraging the students to generalize. In fact I do not see how generalization could come into such a course. And generalizing means reasoning and reasoning advances us on the road toward generalizing.[22]

If technical achievement were the only result of instruction in piano playing, such a criticism would be justified in the traditional schemes for intellectual and cultural education. But it has long been declared that only through the practice of music, with other studies, is there to be gained a full understanding and appreciation of music itself and that technical training, consciously given a place subordinate to musical understanding and intelligence, as in the plan at Vassar, has a proper place in music instruction for the general college student.[23]

In realizing the aim of intellectual training in music as opposed to professional training, it has been declared that this type of work should be based on the study of music as a language and a literature. This was the opinion expressed in 1905 by Henry G. Hanchett, college teacher, lecturer, organist, and writer on musical subjects. He asserted that the work in music given by colleges and universities of that time was not properly college or university work; it was professional work. But Hanchett opposed this practice:

> . . . the object of all college study should be intellectual training. The college should stand for the highest—the mental, the spiritual, the ideal—and it should expect to reach to some degree the great multitude that can never hope to attain its degrees through the comparatively few to whom it can grant them.

Hanchett asserted that music is a language of the emotions which is important because of its many-sided relations to life. The training of appreciators and supporters of music was much more in need than professional training, for there were more facilities than necessary for the latter.

> It is, then, as a language and as a culture study that music should be given a place in college work. . . . College work in the language and literature of music . . . should be primarily intellectual work.

In line with this purpose, Hanchett recommended that the college student should become intimate with a wide range of musical literature and acquire a critical familiarity of musical structure, style, significance, and a knowledge of composers and schools of composition.[24]

This is essentially a concept of college music study from the appreciation standpoint. The arguments here fall in with the traditional, intellectual aim of college education. It may be pointed out that the concept of education for the favored few, which is essentially the viewpoint of those educators who would keep the development of the intellect as the chief aim of education, is also reflected in Hanchett's remark that the colleges could spread their influence through those who were fortunate enough to receive college degrees.

The offering of courses in music appreciation for the education of the general college student has been attacked as being unworthy of college work. In 1926, Professor Arnold J. Gantvoort of the University of California at Los Angeles was contending that work in music appreciation should appeal to the intelligence rather than to the emotions, though he did believe in the value of appreciation courses.[25] But musicologists have been strong in their criticism of the appreciation type of course. In 1925 Carl Engel, chief of the Music Division of the Library of Congress, protested against music appreciation courses in colleges as being unworthy of college work. He would have musicology, the history and science of music, taught instead, as was the case in European universities.[26] This perhaps might be expected, for Engel received his university education in the universities of Strasburg and Munich. Otto Kinkeldey, head of the music department at Cornell University, recently insisted that music study will not be ". . . a fully recognized academic discipline, worthy of the respect of all representatives of study and intellectual activity . . ." until it has ceased to be ". . . a pleasant or a practical addition admitted to the academic state by a generous sufferance . . ." and until the scholar in music takes his place by the scholar in literature or history.[27] Paul H. Lang, of Columbia University, stressed the "scientific approach" to the study of music. Remarking that ". . . a college is a place where scientific methods should be pursued, and where they are supposed to prevail," Lang urged that the appreciation courses with their "popular" methods and materials be relegated to the high schools, "their rightful place." He declared that the scientific approach to the study of the art and literature of music is the only solution of the problems of college music. He admitted that it is important to have a non-technical lecture course for the general student body, for such lectures have a bearing on *the development of the depart-*

ment of music by stimulating a general interest in music study. But such lectures would deal with the history of music. Lang would not keep the performance of music out of the college program, for he believed, as many have, that this aspect of music is necessary for the maintenance of a vital program in college music.[28]

In consideration of the place of music appreciation courses, it may be that Americans have reached the point where this type of college work is no longer needed, perhaps they have reached the point of musical culture that European peoples reached; but American educators have long insisted that appreciation of art and music is one of the needs of living. Therefore if college students still need to have training in this aspect of music, then, presumably, it is up to the colleges which direct their attention to the fulfillment of students' needs to organize and direct at least some of their teaching to this end.

The parallel between the emphasis on intellectual aspects of music study and the stress upon intellectualism in college education is quite clear. It is evident that college teachers of music have been conscious of the disciplinary argument in educational philosophy and the intellectual aims of college education and that they have advocated a system of college music which would conform to this philosophy. Whether their expressions were sincere declarations of their position in regard to the teaching of music itself, or whether they were safeguards for the standing of music in college education may be a debatable point in some instances. The following pages will show that college teachers of music have been aware of other philosophies and aims of higher education—the unity of knowledge and experience, the development of personality, the training of leaders, and so on—and have advocated programs of college music which would conform to these changing philosophies and aims.

The Student as Missionary for Music

It has often been said in various ways that music needs the college student, just as he needs music. The former expression has often been couched in terms that stressed the training of leaders in college who would exert a healthful influence upon the musical standards of the nation. This aim of college music instruction bears a close identity to what has been termed the civic or social aim in higher education. But it has been only in recent years that specific attempts have been made to implement the civic aim in college instruction. It is said that in the past when only "gentlemen" went to college, this aim was expressed in the term "training leaders" with its implication of the aristocratic conception of education.[29]

Several examples of practical attempts to raise musical standards through the formation of college musical societies have been given, as in those formed in the nineteenth century at Dartmouth, Harvard, and Mt. St. Mary's Colleges. A

few more examples of this view of college music will show that even with the improvement in musical standards of the past half-century, missionary work in music has been considered important. And the ways in which it is regarded as essential will be shown.

From the standpoint of missionary work in music, the case has been stated that it is the duty of the college to educate its students so that a musical constituency can be created. Hanchett stated this in 1896 as the first aim of college instruction in music.[30] Professor McWhood of Columbia declared in 1908 that the development of music in America demanded that the colleges assist in spreading the appreciation of music for the provision of a musical culture in which the art could thrive.[31] And as late as 1930, James T. Quarles of the University of Missouri went so far as to state that the whole of America's musical future depended upon the college student.[32]

Other educators have declared that it is through the leadership of college graduates who have been cultivated musically that the cause of music can and should be strengthened. In 1906, Professor Tyler said:

> The cultivation of a body of men and women who may go out into life with real musical ethics, prepared to support and encourage musicians of high ideals and real gifts, armed to fight the class which keeps music in the domain of mendicancy and mere amusement, seems to me to be a large and thoroughly commendable work for our colleges.[33]

And J. Lawrence Erb, then director of the school of music at the University of Illinois, made the claim in 1919 that education in applied music is necessary for training leaders. He said that such study assisted in making music an active factor in students' lives and in making them capable leaders of musical activities in their home communities as amateurs.[34]

There is at least one claim that music could not be justified in the colleges as it was taught save on the basis of professional training or missionary work. Professor Charles L. Seeger, Jr., of the University of California, made this statement in 1923. Seeger said that the unusual conditions in American life warranted missionary-working in music and popularizing it to a certain extent, and that this was the most substantial ground for the existence of a department of music. He believed that until matriculants in colleges were received from secondary schools with a preparation approaching that given in English or mathematics, the colleges could not give instruction in music equal to that given in "standard" subjects. Therefore, he said, appreciation courses and similar work must be tolerated.[35]

Other similar statements on the need for educating students in music for the advancement of the cause of music could be given, but these are sufficient to show that it has been thought that what college educators have considered good

music has not been established as an indigenous part of national culture. It has been advised, therefore, that one of the principal aims of college instruction in music should be the stimulation of a desire for music, the education of students' critical insight in music, and the cultivation of taste and judgment for the elevation of musical standards and for the support of the kind of music that college educators have considered important in the lives of cultured people. It is evident that the appreciative and critical aspects of music study would be emphasized on these grounds.

In this connection should be noted a recent tendency toward the inclusion of jazz music in college studies. The opposition of many college teachers of music to so-called popular music on the grounds that it is not good music is generally recognized. In arguments for college music for the elevation of musical standards and the cultivation of taste, it is possible to see an attitude of disfavor toward jazz music. Yet several colleges have recently included work in jazz in their courses: Wright Junior College in Chicago, it was reported in 1938, had a lecture course on music which included jazz; seven junior colleges in California gave courses in arranging popular music for dance bands.[36] Yet when there was some talk of giving college credit for participation in dance bands in some California junior colleges, such practice was questioned, it was said, because of psychological reasons and the questionable content of the music.[37]

Eric Clarke has urged college teachers of music to be at least tolerant of popular dance music. He asserted that one of the principles governing college recognition of the arts is the comprehensive or catholic attitude toward the arts. Thus he would remove all barriers between the eclectic and the popular. Clarke did not advocate teaching popular music in the colleges, but he emphasized the fact that great musical art forms grew directly out of dance music and that America's musical future is bound up with the richness of dance music.[38] It would seem that colleges concerned with contemporary living could not afford to ignore entirely popular music, especially when the efforts of composers such as William Grant Still and Roy Harris in using dance rhythms and the dance idiom in their compositions are considered. The very fact that popular music holds such an important place in American life, even though single compositions may not last, would be significant for the attitude of colleges and teachers and students concerned with ways of living and with contemporary society.

Music for Therapy

The inclusion of the study of music in the college curriculum has been partly justified in some discussions of college music on the grounds that it contributes to mental, emotional, and even physical health. A Harvard president in the seventeenth century eulogized music for its value in mental hygiene, though he did not go so far as to advocate music as a college study (see page 3).

The case for voice study in the colleges has been argued in early and recent days on the basis of its alleged contribution to physical and mental health. It was stated in 1889 that vocal music is specially useful as a "sanatory exercise."[39] In his case for music as a university study, Waldo Pratt also mentioned the "hygienic utility" of vocal music and its bearing on the development of the speech organs.[40]

In connection with this should be mentioned Willem Van de Wall's work in using music for therapeutic treatment of mental patients, in order to show that music for therapy has actually been used and that it may be more than theory. In his work, music has been used not only for mental therapy alone but also in the cooperative therapy in the treatment given to acute mental patients. In this method music has been used with choreographic, dramatic, and physical training in which music is needed for the expression of dynamic qualities. Van de Wall has stated that music for therapeutic purposes is used for specific musical education as well as for more general use. In the former instance it is used for prevention of mental affliction toward the end of organizing and bringing into balance the patient's interests, energies, and innate emotional tendencies. Van de Wall said that music helps to draw the patient's attention away from himself; thus it is of particular value, for an exaggerated self-centeredness often is a peculiar characteristic of mental patients.[41]

The therapeutic properties of music have been considered valuable in a progressive college. Jerome Swinford of Sarah Lawrence College told of students in the college whose lives were so blocked by nervous or physical tensions as to convince the faculty that the most rapid approach to solving their problems would be through an art like singing.[42]

The importance of the development of the integrated personality in progressive education is significant here. It is asserted as one aspect of integration that students must have opportunity for emotional expression through social and artistic channels.[43] The performance of music and the creation of music are both important for this purpose. The former would seem especially valuable, for it combines the social and artistic channels in one medium. So music has its values for physical welfare according to more recent ideas also.

It is on the grounds of its value for emotional hygiene, however, that the hygienic qualities of music have been most argued. These arguments have appeared throughout the literature on college music from the mid-nineteenth century to the present. Beside the statements in preceding chapters,[44] a few more will be given to show the various ways in which this aspect of music has been regarded.

G. Stanley Hall connected closely the hygienic and moral qualities of music; so close was his identification of these qualities that they seemed from some of his statements to be nearly the same thing (see page 67). But Hall did make

clear that he thought that different types of music served correspondingly different moral or immoral ends. In the instance of "good" music, Hall urged that almost all college youth learn to play or sing, or at the very least be taught ". . . to know, love and more intelligently appreciate good music in order to normalize and regenerate their emotional life. . . ."[45]

The case for music has also been argued as a compensation for drudgery, a means for escape (*cf.* page 23). In discussing music in colleges in 1908, Henry Suzzallo gave the following as one of the three-fold social functions of music: ". . . since there will always be duties more or less wearisome to the spirit, even if dictated by it, art will offer compensation for the inescapable drudgeries. . . ."[46]

Similar to Hall's emphasis upon music for emotional health was Henry Purmort Eames' dictum:

> The emotional nature along with the intellectual . . . must receive its full attention, if a whole personality is to issue undeformed from the training; taste must move with reason, sentiment with understanding, if there is to be any true harmony of the soul.[47]

The principles of the organismic approach to psychology would fully uphold Eames' assertion.

These proponents of music for therapy generally would include the performance of music as well as listening to music in the implementation of this theory, though this is not always true. But music for therapy would seem to imply, to a certain extent, that provision should be made for as active participation in music as is possible. The performance of music as a college study has been criticized on the basis that the student's only contribution is emotional. Even if this is the only contribution of students to performance, it would be a worthy reason for the study of performance from this standpoint. Listening to music intelligently, of course, has been advised by all. Therefore, if the emotional nature of the student is to be considered as important as the development of intellectual, social, and other abilities through the college course, it would seem that the performance of music and listening to music would be worthy of a place in the college curriculum.

Music for Culture

It has generally been agreed that one of the principal reasons why music should be offered to the general college student is because of its "cultural" values. Much of the argument in college music has centered around music for culture versus music for professional training or around music for culture versus the performance of music, the latter often included in the former as a part of that issue.

In the advocacy of the study of music "as a literature," as a "record of best thought," as a means of "cultivation of taste" for good music, or as a "record of civilization," a close relationship may be seen to the traditional idea of college education whose advocates have insisted upon "culture" and "heritage of the past" as their watchwords.[48]

The meaning of the word "culture" has not been clearly given by those who insist upon college education being based on cultural values. But the use of the word has usually been connected with non-vocational matters and with elements having to do with taste, gentlemanly interests, and leisure, and with interest in the philosophy, literature, art, and religion of the past and the part they have played in our heritage. The New Humanism, which has had such a vogue during the past two decades, is illustrative of the emphasis upon cultural values. One of the Humanists, Norman Foerster, has asserted the claim of the culture of the past upon the college curriculum:

> The proper study of mankind is . . . man as as known directly, in his inner life and its manifestations in social and political history, in literature and the arts, in philosophy, in religion.[49]

As another example, it has been pointed out that when Scripps College was founded in 1927 it was decided that it would center its attention upon traditional culture.[50] President Butler has emphasized the need of so-called culture courses, and has insisted that the aim of the college is to train citizens who will be "educated gentlemen."

> There is, too, a curious inability or disinclination . . . to see the necessity of furnishing minds and characters for the simple profession of gentleman. . . . We may well turn for a season to a new cult of the habit of reflection, of sound and tender feeling, and of ethical and aesthetic insight and appreciation.[51]

In plans for college education based upon such concepts, the study of music could well take a place so long as certain dissimilarities to other subjects—such as its being made up of tone rather than words, as in literature, or its being a language of emotion rather than thought, as some would have it—did not hinder, and provided that it was recognized as a subject important enough for study. That these factors have not acted as too great barriers is evident from the great number of colleges offering music as a field of study counting toward the B.A. degree.

As college educators have dwelt upon the importance of music study for its cultural values, so college music teachers have also stressed these elements and have labored toward the realization of cultural aims. A survey of opinions on music in colleges in 1897 disclosed the consensus that the colleges should con-

centrate on the study of music both as an art and as a literature and should not provide professional training.[52] Additional citations asserting the values of music for culture are many, as are recommendations that music study in college should be based upon these values.[53] In 1931 a committee of the Music Teachers National Association reported that there seemed to be a greater concentration upon the function of music as culture rather than upon its vocational aspects.[54]

The ideas and practices pertaining to music study from this standpoint have been varied. Music has been regarded as a humanity—a record of best thought, a part of the cultural heritage, a literature and a language, a history of the race. Because of its importance in history and in the social scene, the cultivation of taste and the training of leaders for the spreading of musical literacy has been stressed. In a more superficial way, music has been regarded as a polite accomplishment, "culture" in a questionable sense. Then for its emotional and spiritual qualities, the aesthetic experience gained through music has been considered more important than other outcomes by some educators. From some points of view, the performance of music has no place in music for cultural purposes. And the old issue of what subjects are more proper for the university than the college has been debated also from the standpoint of college music. All these topics are a concern of the present chapter.

Opposition of music as culture to performance.—Many of the arguments against the study of the performance of music in college have been based on the grounds that the performance of music is a vocational, technical, or professional study, and that as such it has no place in a scheme of cultural education. Among the many arguments against the inclusion of the study of performance of music in the college curriculum on a credit basis are those that simply state that the college is no place for "technical" training or for training "specialists." A statement made in 1906 by Professor Abram R. Tyler of Beloit College clearly shows how he favored cultural training in music as opposed to technical training:

> The interest a college may and ought to have in music should be based on the claims of music as literature. . . . The college is no place for technical training of music, medicine or any other specialty.

Tyler would limit college music study to theory and music history.[55] His statement is representative of many similar expressions.

The advocates of this policy would leave technical training in performance to the conservatories of music. In general, the performance of music has been viewed askance as a college study because of an identification of it with the acquisition of a technique or with professional training. College authorities have shown their opposition to the teaching of music as a technique or as a polite social accomplishment. In 1897, President C. G. Baldwin of Pomona College

said, ". . . music properly taught should have a place in a liberal course of study the same as a literature. . . . Where music is simply an accomplishment it should, of course, have no such place."[56] This is an example of the attitude taken toward the teaching of music on the accomplishment basis that President Seelye of Smith College noted in 1903 (see page 41).

About the same time William J. Henderson attacked the teaching of performance of music in colleges from the standpoint of professional training. He based his criticism on the conviction that it is the business of a college to teach men to think, to give an "all-round mental training," and that the college's definite object is culture.

> The purpose of musical study in a college or university should primarily be to give music its rightful place in the general culture of every student. . . . An educated man . . . should learn to appreciate, not to produce.
>
> No college undertakes to turn out poets or painters. . . . It familiarizes its men with the fundamental principles of these arts, with their history and their nature. . . .
>
> Music should occupy the same position in a university as painting. . . . I have been amazed and pained to see that so many colleges persist in offering to their students courses in piano, violin, harmony, counterpoint, theory and composition, all designed to produce practical musicians, instead of offering a general culture which would enable every student to approach music with a sympathetic understanding similar to that which he brings to bear on literature and art.[57]

So Henderson would cast out from the college curriculum both theory and performance on the basis of professional training.

George W. Chadwick, the famous composer and teacher in the New England Conservatory at the time, and President Seth Low of Columbia University held similar views. Both stated that the university should not provide the study of performance as a part of a college education. Chadwick advised emphasis upon theory of music:

> I do believe that for the sake of the respect due to our noble art that all theoretical branches of musical study should be taught and severely taught. For in no other way can the learned but ignorant men of letters and of brains be convinced that music is really tangible . . . something more than hysteria. . . .

Furthermore, he believed that nothing but severe training in theory would produce the intelligent amateur in music.[58]

President Low stated in 1896 that the undergraduate college could do no more for its students than to give instruction *about* music as one element in a

liberal education. But in the graduate school of the university, Low declared, Columbia should train composers and possibly performers.[59] Thus, the university could train specialists, but subjects used in the training of specialists should not be admitted to the college. Somewhat the same distinction between the function of college and university music was made by Professor Hamilton C. MacDougall of Wellesley College in 1906. The university is a school for specialists, according to MacDougall; but the college is devoted to liberal education, to giving a broad foundation for culture, and therefore it should not give professional training in music.[60]

That such views are still current is shown in arguments given by Professor Davison of Harvard, and by Randall Thompson in his book *College Music,* the outcome of a survey of music for the college student. Davison's chief criticism of performance of music as a college study was that such work is aimed at developing a physical facility while other college work is based on logical thinking (see page 152). In his arguments against applied music, Thompson included the same basis of attack. Thompson opened his chapter on "Music in Performance" with a few paragraphs on the content of college education. Heading one paragraph is the statement, "Vocational training now threatens the old strongholds of learning"; and Thompson referred to Flexner's oft-cited book *Universities, American, English, German* (1930) for a study of the problem of vocational work in college courses. Flexner, of course, would exclude all merely "practical" work from the college curriculum and would base the validity of all college courses upon their "inherent and intellectual value." In agreement with Flexner, Thompson justified the inclusion of some new studies on the basis that they are fundamentally not different in kind from the old studies. But he questioned the wisdom of the growing recognition of skills in the colleges. It may be seen that Thompson adhered strongly to the traditional ideals of college education.

He offered rebuttal to justifications for the inclusion of the performance of music in the college curriculum. These justifications and his arguments against them that are pertinent here are as follows: 1) Performance is laboratory work in music. Thompson compared this literally to the repetition of significant experiments in science. He denied that this is the case in the study of performance, but affirmed that a comparison can be made with work in theory and analysis on this basis. 2) Performance is a cultural contribution. Thompson passed this off as follows: "If a hobby-rider can prove, by hook or crook, that his subject has 'cultural value,' it is only a matter of time before college authorities will give him an appointment."[61] He denied that performance is necessary for understanding music. He believed that there is plenty of room for people who listen to music, know music, and study about music, whether they can play or sing, themselves, or not. 3) Performance would be a good college study if the

teacher were a good performer, a good teacher, and a scholar. On this basis, music history, literature, and theory would be taught in the study of performance of music. But Thompson asserted that this solution is not practical because teachers who combine the qualities necessary for this work are too rare. Further, Thompson decried the tendency of students to develop desires for professional careers in performance. But this, it should be said here, surely is a matter for student guidance within the institution and does not reflect upon the nature of the study of performance itself. Thompson also declared that since credit for applied music study is so little standardized and in other cases not given at all, applied music tends to lower the academic standing of all music subjects. It would appear from this that Thompson considered the dignity of subjects and departments and the conformity to measurement conceptions more important than the possible values for students coming from a study of the performance of music.

Applied music has its values, Thompson admitted, as a "welcome social grace," as a source of pleasure, and as an aid to the study of other musical subjects. He even declared that a good case may be made for the accrediting of elementary work on the same basis as beginning work in a modern language. But there, he said, the parallel stops. In advanced work in the modern languages the student investigates or writes the literature, but in advanced work in applied music the student is likely to concentrate on a refinement and elaboration of his working powers, in other words his skill.

For a final statement of his position Thompson went back to the old opposition of the conservatory versus the college, the vocational versus the cultural:

> Conservatories quite rightly give credit for Applied Music: it is an essential part of their program. The direction of a conservatory is frankly vocational. That of a Liberal Arts college is not. The aim of the conservatory is to produce professional musicians. The aim of the Liberal Arts college is to produce integrated citizens.[62]

In essence, Thompson's case against applied music for college credit was put forth on the basis that this study is a vocational subject, or that it is a skill which is properly consigned to the conservatory. He gave full approval to such study carried on by college students as a personal asset and as a tool to a language, but, with a small exception *not for credit* toward the bachelor of arts degree.

Justifications for performance of music as a college study.—The arguments concerning performance of music as a legitimate college study have not been on only one side of the fence. Among the eighteen members of the sponsoring committee for the survey directed by Randall Thompson were at least eight men who disagreed with Thompson's doctrines on the performance of music.[63]

It may be supposed that two more of the committee, George S. Dickinson of Vassar College, and Douglas Moore of Columbia University, were also in favor of the practice of granting college credit for the study of performance of music. Dickinson's views on this subject will be cited (see pages 159-160), and Columbia University allows credit for applied music under Moore's chairmanship of the music department. A supplementary statement opposing Thompson's point of view sets forth the claims of these advocates of applied music as a college study.[64]

In the first place, this latter statement accepts the doctrine that the liberal arts college ideally is concerned primarily with the business of teaching the student how to live rather than that of fitting him to earn a living.

> . . . those studies which enable him to develop himself as a thoughtful, reasoning human being and which give to him an increased understanding and appreciation of beauty in the various arts and in literature may be considered to have a legitimate place in his studies.

Hence the argument is made that it is impossible to keep a rigid division between applied and theoretical music. For applied music *is* music and is the closest approach to the creation of music that the vast majority can make. In agreement with the dictates of organismic psychology, the familiar statement is made that music study cannot be dissected and compartmentalized but that it must be a whole study of music. Music history, music theory, and the performance of music must be approached so as to form a unified whole. In order that it can make its full contribution to the cultural aim of the college, ". . . music must be experienced in its completeness."[65] Thus this statement answered Thompson's arguments.

A survey of the literature on college music will show that the arguments justifying the crediting of applied music study toward the B.A. degree for its cultural contributions may be classified as follows:

1. Performance of music assists in achieving a better understanding of music.
2. Performance of music is necessary for a balanced program of music in the college.
3. Group performance provides valuable social experience.
4. The performance of music is important in the social scene.
5. The performance of music is another approach to a heightened aesthetic experience.

The case for the study of applied music as "laboratory work," as a necessary factor in aiding the student to an understanding and a close acquaintance with music, has often been presented. Gow at Vassar argued the case of applied

music for credit as laboratory work in the latter nineteenth century (see page 158). Dean Herbert E. Hawkes of Columbia College, Columbia University, recently stated the case for applied music in Columbia on the basis of laboratory work, and not for professional training.

> . . . music is an important part of a liberal education, and the essential feature of music as a part of an education is not so much hearing someone lecture about music, as it is hearing music and if possible performing, or at least trying to perform, on some instrument or with the voice. Consequently, the affiliation of the student musical organizations with the Department of Music, the provision of skilled training for them from the Department of Music, is really nothing more nor less than developing the laboratory work which is necessary for the understanding of the more formal offering of the Department through a medium that is at hand and is adapted for the purpose.[66]

Thus Dean Hawkes would place the knowledge and understanding of music itself, acquired through listening and performance, above the study and talking *about* music. Hawkes' interpretation of the laboratory idea is freer than Thompson's literal use of the term. Hawkes considered performance as something more than a mere repetition. He implied, through his stress on listening and performing, that it is the aesthetic experience and the intimate acquaintance with music which is of value. This is the view expressed by Henry S. Drinker, a Philadelphia lawyer and an active worker in music for the amateur. Drinker declared to the Association of American Colleges in 1938 that music should be taught as a language, with emphasis on its history and structure, and with performance taught as laboratory work ". . . in which the students obtain the personal experience and intimacy with the masterpieces of musical literature without which an intelligent understanding of music is impossible."[67] These arguments are comparable in general with those which have stressed the study of music as a literature.

In the minds of many educators, applied music must be made to line up with the emphasis in college education upon the intellectual and cultural values. In the case of music these educators have stressed the importance of a knowledge of its literature, an understanding of its structure and history, and an appreciation of music as an art. Many statements such as that attributed to President Faunce of Brown University have stressed these values. President Faunce was quoted as follows: "People should study how to perform music for the sake of better understanding (appreciating) it, and not seek to understand it for the sake of better performing it."[68] Quite similar was the stand taken in 1925 by Professor Roy D. Welch of Smith College:

> I will go the whole length with those who maintain that only through some first hand practice of music is there any sure understanding of its secrets. . . . But technical training must be consciously given a place subordinate to musical intelligence and understanding, and it must be rated only in terms of the understanding to which it leads.[69]

Even the opponents of applied music as an accredited college study have agreed that performance is an aid to the understanding and appreciation of music. In considering the performance of music on these grounds, however, it does not stand on its own rights as a college study, but is accepted merely as an aid to the achievement of certain intellectual and appreciative ends.

The appreciative aspects of music study have been stressed so long that it seems justifiable to ask if critical studies of interpretation are not also worthy of a place in the curriculum. The study of musical style in composition has been generally recognized as a legitimate college study. But it cannot be doubted that the re-creation of a musical composition can distort it into a caricature of the composer's intentions. The performance of a composition is all-important to many people for the impression of what the composition really is. Therefore it would seem that even in an education devoted entirely to cultural aims, a study of style in interpretation would be a legitimate form of study. And there can be no doubt that many educators would say that a first-hand study of interpretation would be the most significant in returns to the student. Even from the standpoint of missionary work a claim could be made for this study. An observer of some present practices in choral interpretation, for example, would see that certain types of work, such as the heavy, dramatic treatment of the polyphony of the sixteenth and seventeenth centuries, could be questioned. Education in style of interpretation could do something for the encouragement of true presentations of the musical heritage and the development of standards of taste.

For many years the subordination of the performance of music to the superior claims of the intellectual aspects of music has been asserted from time to time. A close relation may here be observed to the ancient dualistic compartmentalizing concepts of the spirit and the body, of knowledge and action. Professors Dewey and John L. Childs have criticized philosophies based on these concepts:

> Speaking in general terms, life is characterized by a gap between knowledge and conduct, by separation between theory and practice. This divorce between the two is "rationalized" in the philosophies which have hitherto been most influential in thought. These have glorified knowledge as an end in itself, something divine, superior to the vicissitudes of experience, while at the same time they have depreciated the importance of action, connect-

ing it with a realm of existence which is transitory, related to the body and material interests rather than to mind and ideal things, connected with mundane affairs instead of with pure truth.[70]

In close relation to this has been the compartmental conception of fine art which has removed art from its close connection with daily living and placed it in the museum, upon a far-off pedestal. Dewey has given several historic reasons for the development of the museum and the museum conception of the arts: the museum is a memorial of the rise of nationalism and imperialism; the museum is used as an evidence of cultural good taste on the part of individuals, communities, and nations; modern industry and commerce have put the fine arts for sale upon the market, and through this they have lost their intimate social connection and indigenous status.[71]

> Put the action of all such forces together, and the conditions that create the gulf which exists generally between producer and consumer in modern society operate to create also a chasm between ordinary and esthetic experience. Finally we have, as the record of this chasm, accepted as if it were normal, the philosophies of art that locate it in a region inhabited by no other creature, and that emphasize beyond all reason the merely contemplative character of the esthetic. Confusion of values enters in to accentuate the separation. Adventitious matters, like the pleasure of collecting, of exhibiting, of ownership and display, simulate esthetic values. Criticism is affected. There is much applause for the wonders of appreciation and the glories of the transcendent beauty of art indulged in without much regard to capacity for esthetic perception in the concrete.[72]

All this, it seems, has particular bearing on the subordination of the performance of music to the appreciative, critical, and theoretical aspects of music study in the college. In relation to this subject is a statement by Lewis Mumford: "To acquire knowledge and taste without a single first-hand experience . . . is the mark of cultural acquisition as fostered, for the greater part, by the metropolitan museum."[73]

The implications of the philosophy of experimentalism and the organismic approach to psychology also have a decided bearing on the problems of the place of the performance of music. The experimentalists interpret the findings of science to mean that man is a part of nature and lives in constant interaction with his environment. Man's mind is looked upon not as a separate thing but as a means to control his environment. From this point of view, the connection between college education and the problems of social life must be stressed.

Beside the social implication, there is the conception of wholeness that arises from organismic psychology. From this standpoint, the whole organism is in-

volved in the responses that the individual makes. Hence learning is not merely a matter of mind, but is made up of physical, mental, and emotional attitudes as well as intellectual meanings. Bodily, manual, and creative activities are therefore as important as purely mental activities.[74] An implementation of this position may be seen in the recent tendencies of colleges to cut across narrow subject lines in an attempt to gain integration of learning by seeing whole situations in relation to each other. It has been observed also that the emphasis on the development of the "whole personality" of individuals has resulted in some colleges giving increased attention to the emotional, physical, and aesthetic life as well as to the intellectual life of students.[75]

In an education stressing the social adjustment and social problems of students, the performance of music would seem to have a place. Thus some educators have urged the offering of applied music because of its importance in present living. Theodore M. Finney, who has since become director of music at the University of Pittsburgh, based part of his argument for college credit for applied music on the basis of an alleged benefit to the cause of music in society:

> . . . music as an art . . . depends for its human values largely upon the personal elements involved in performance. If this be true, the picture we all have in our minds of the place music can have in American society is based fundamentally upon the dignity which we give to musical performance.[76]

This is a different version of the old position which advocated that the colleges assume some responsibility for the cause of music. But there is a definite connection here with music for culture on the basis of cultural development in society-at-large.

Others, however, have stressed the importance of the performance of music for its contribution to the student's life in society. It has been claimed that participation in the performance of music in groups trains the individual in submission to authority, that such experience acts as a unifying agent among individuals, and that it provides direct social experience. Participation in and study of performance has been stressed also from the standpoint of the importance of this aspect of music in the social scene and because it contributes to the satisfaction of living.

Professor Leo Lewis of Tufts College asserted the values of participation in a musical ensemble as a contribution to the preservation and advancement of American principles:

> The United States of America, as a nation, is based on the idea of submission to elective authority. Nothing better typifies that principle than the forces of

a great musical ensemble which places itself under a chosen leader and undertakes to embody his will in a performance.

Lewis amplified this comparison by saying that the conductor also recognizes a higher authority than himself, the authority of universal art.[77] Where this occurs, where the conductor devotes his efforts to intelligent and sincere interpretation of music, and if successful practice in submission to musical authority can be transferred in actuality to submission to civic authority, it seems that Lewis' claim would hold some validity.

The social experience of participation in group music has also been extolled for its educational values. Lewis emphasized this work for training in the American principle of comradeship of masses in cooperatively working toward a set goal; he declared that the musical ensemble is thus a thoroughgoing typification of Americanism.[78] In a different way, the direct social experience of participation in a musical ensemble has been declared a value. Group activities in music and other activities have become significant as an essential part of college instruction in progressive colleges, such as Sarah Lawrence and Bennington. These activities, it is held, provide for individual development through direct social experiences of varied kinds.[79]

The performance of music has been stressed as an important study because of the large place that performance holds in the social scene. Arthur L. Manchester, the author of *Music Education in the United States,* a Bulletin of the United States Bureau of Education (1908), and prominent in discussion of college music, stated in 1921 that the overemphasized theoretical studies of music had little significance in the daily life of students or in preparing them for living. But, he said, "On the other hand, practical music, being actual participation of the student in musical re-creation induces activity of those faculties through which . . . preparation for future living is attained." Manchester pointed out the "universal cultivation" of music, and set forth the claim of Herbert Spencer that the function of education is to prepare for complete living. On the basis of the important place the performance of music held in the social scene, Manchester asserted the claim of applied music on the college curriculum.[80] If Manchester's assertions are valid, the development of music since 1921 in the public schools and in community life in general would make an even greater necessity for the colleges to assume responsibility for the performance of music. In this connection it should be noted that John Erskine was blaming the colleges in 1930 for placing obstacles in the way of adult education in music. He said that other studies crowded out the performance of music. The American college boy or girl was on the average better equipped in music when they entered college than when they left it, he declared. Hence it was ". . . idle to hope for much adult education in the arts until our higher institutions aban-

don requirements which encourage adult ignorance of the arts."[81] (But cf. page 45 on student response in various cases.)

Those educators who look upon the college as a place for handing on the Great Tradition, for developing intellectual power and discipline, usually retreat from the idea of social responsibility.[82] To the Humanists, this case for applied music on the social basis would have little appeal. As illustration:

> The university must shelter and develop thinkers, experimenters, inventors, teachers, and students, who, without responsibility for action, will explore the phenomena of social life and endeavor to understand them.[83]

Another example is given in a statement by Norman Foerster:

> The state university is, properly, free to exercise the dispassionate pursuit of knowledge; it is not free to apply its knowledge to the practical direction of affairs. Its function is intellectual, not political.[84]

On the other hand, Dewey's famous dictum that "education is life" and not merely a preparation for the future implies that the aspects of music which should be valued in college are those which are important in living. It has been said that the passive attitude toward music becomes deadening in the long run.[85] Educators have affirmed that it is necessary to have performance of music in order that music study may be vital.[86] If it is true that music needs to be performed for the stimulation of a vital interest, understanding, and appreciation of music that will contribute to complete living, if musical organizations provide direct social experience, and if it is true that education is life, then it is conceivable that the college should assume responsibility for providing applied music for its students.

The experimentalist conception of wholeness implies that the study of music should be a whole study and a whole experience of the art. James L. Mursell has stated that direct musical activity and experience must be the heart of the college music program.

> . . . musical experience may be divided into three categories of listening, performance, and creation, though they interpenetrate and mutually support one another. Each has its necessary place in a complete program.[87]

Other educators have emphasized the indivisibility of these three categories. Such was the opinion of Professor Stanley of the University of Michigan.

> Without this atmosphere of music, without the vital interest in music that comes to those who help to produce it in even greater measure, I believe, than to those who merely listen, all courses in music are vain and lamentably, pathetically ridiculous.[88]

Eric Clarke has emphasized the inseparability of performance and knowledge of music. He declared that neither scholarship nor any deep understanding can be imparted to students who have not the means of sounding what they see. And, conversely, performance of music cannot be properly taught where music history and theory are ignored. Clarke strongly criticized as inadequate the colleges which gave only a part of music study because of a fear of turning the students toward the "conservatory side-road" of proficiency and virtuosity.[89]

These citations are typical expressions of the views of many educators who believe that a college music program must be balanced and must give opportunities for students to study not only theory and music history but performance as well.[90] An enlargement of this view is that which holds that the aesthetic experience is the goal of musical education and that the several categories of study are necessary to a full musical experience.[91] Professor Mursell has said, "One of the greatest and most fruitful experiences a person can have is that of studying and perfecting the performance of worthy music." It is in the intellectual and emotional processes involved in the interpretation of a composition that the cultural values of the study lie, he asserted. And that Mursell would have the aesthetic experience as a principal aim is implied in the preceding statement —"perfecting the performance"—and in his dictum that ". . . the liberalizing value of music will depend absolutely upon the qualitative excellence of the work."[92]

It has been declared, however, that some college authorities refuse to accept aesthetic experience as a unit of measure for student progress. It cannot be expressed in figures, so it will not fit into the measuring machinery of the college in terms of semester-hours and credits.[93] But other educators have pointed out that these qualities do not need to be measured, that they should be accepted (see page 63). Whether the machinery of the college will be adjusted so these values can be just accepted, and whether President King's warning against an attempt to make music courses as measurable as other subjects will be heeded (see page 146), are questions for which the solution remains to be seen.

In summary, the performance of music has been regarded as a proper college study for its contribution to the liberal culture of the college student from these standpoints:

1. As a laboratory study, and in providing intimate acquaintance and personal experience of music, it is an aid to a better understanding of music. Applied music, considered thus, is either an adjunct to more important studies or an integral part of the music program.
2. Because of the importance of the performance of music in living, it is a contribution to more complete living.

3. It is a necessary part of a well-rounded college music program designed to provide a complete experience of music.
4. Because of its essential nature, it is a contribution to a heightened aesthetic experience.

Music as the experience of the race.—This theory seems to have been little regarded in the literature on college music. It is closely connected with the theories of evolution which hold that natural processes developed simple organisms into more complex and that man and all living things are branches of a common stock. G. Stanley Hall outlined in 1907 the theory that held music to be a sort of review of the dim past of the human race:

> The coming theory is in outline that good music faintly awakens the echoes of the ancestral experience of the race and causes the psychic traces and rudiments of what our remote forbears did, suffered, feared, loved and fought for, to reverberate again in our souls. . . . As the murmur of the ocean shell held to the ear, poets tell us, relates the secrets of the deep, so music puts us into rapport with the lives of the great cloud of witnesses who constitute our ancestors back and down we know not how far to the earliest forms of mammalian or even vertebrate life, or even lower. . . . Thus, by a sympathetic appreciation of music the soul revisits the dim racial past, communes with the countless generations gone before, participates again in their fate and fortunes, so that in a sense they awaken and rehearse their story in our souls.[94]

It is possible that this theory came from Schopenhauer's development of a theory of art. John Dewey has criticized Schopenhauer's reflections on the basis that they ". . . are developed without respect to art and are then forced into a substitute for it." To Schopenhauer, the ". . . definite intervals of the scale are parallel to definite grades of objectification of Will [which he holds as the creative source of all phenomena in nature and moral life], corresponding to definite species in nature."[95] The bass notes, according to Schopenhauer, represent the lowest forces in nature, while higher notes represent the form of animal life, and melody presents the intellectual life of man.[96]

If the theory outlined by Hall were valid, it would certainly have significance for anthropological studies of mankind. But little has been made of this theory in college music, and for all practical purposes it seems to have held little importance. Yet in a much more limited way, from the standpoint of art as experience, music *as an art* is considered a reflection and an expression of the interaction of man and his environment. This aspect of music is one which has recently received considerable attention.

Music as a record of civilization.—When music is valued thus, it is regarded as an element of civilization, a record of "best thought," a heritage of emotion and experience.

Professor Mursell has stated that the deepest educational value of music lies in the fact that it is ". . . an august element in the culture of our civilization, the civilization going continuously back to the Europe of the Holy Empire and the Church." It was upon the basis of this heritage of emotion that Mursell asserted the claim of music upon the college curriculum.[97]

Thus music has a historical value in itself as one aspect of spiritual and emotional life. Roy Dickinson Welch described music as a study for the cultured man as ". . . a human document in which wisdom and experience are concealed under the form of beauty." He considered music as a record of man's achievement in escaping the limitation of the definite, and compared music and literature as records, human documents of thought and feeling.[98] In general, this is the viewpoint of those who have stressed the study of music as a literature and a language. The literature is to be known and understood; a study of its history and structure is to be emphasized. In some colleges, providing ways for listening to music and studying about it is thought to be sufficient in giving the student an acquaintance with the literature and language of music; in others, provision for study of music as a literature and a language is not considered complete unless the student is given the means of performing music as a way of knowing music at first hand. A full program carried on from this standpoint would provide the means of acquaintance with the literature through listening to it, through performing it, and through expressing it in creation of musical composition.[99] The study of music itself is the point of emphasis.

President Butler declared in 1902 that no adequate comprehension of the history of civilization could be reached without a knowledge and appreciation of the aesthetic aspects of civilization along with a knowledge of the scientific, literary, institutional, and religious sides.[100] Music thus considered is one of the humanities and fits in well with traditional ideas of college education. It is another document of the history of civilization. It is important as a part of our cultural heritage, however, not only in the way that the classics and the museum pieces of art are important. The music of the past is a living element; it is not confined to archives and museums, but is constantly available in concerts, through the radio, and in playing and singing in home, school, and society. Though it does not deal with ideas which can be expressed in words, nor with institutions, nor with events, it does come from the experience of different peoples and different centuries. It is a matter of general knowledge that much more attention is being given in college to *music in history,* its relations to events and to developments in art and literature, in accord with progressive ideas in education. But it is conceivable that the study of music can also stand independently as a study of an area of human experience. John Dewey said, "A work of art may certainly convey the essence of a multitude of experiences, and sometimes in a remarkably condensed and striking way."[101]

Music for leisure time.—It has been asserted that the study of music should be included in college programs aiming to educate people for worthy use of leisure time. Even in the nineteenth century the study of music for this purpose was urged by Thomas Jefferson (see page 9).

Education for leisure-time pursuits has been one of the aims expressed in conservative as well as in progressive theories of college education. At times this aim for training in music could be identified with "gentlemanly" education. Thomas Jefferson spoke of music as one of the arts which "embellish life" and furnish one of the less offensive amusements for leisure hours. Many educators have spoken of the necessity for cultivation of taste in music and similar aims as desired outcomes of music study (see pages 119, 138, *et passim*).

The advocates of music for leisure have sometimes indicated that this purpose has as its aim the elevation and preservation of moral standards. In 1908, Henry Suzzallo said, ". . . art will ennoble the pursuits of an indolent hour, giving a pleasanter, higher kind of playing, which, while it enchants, gives stock to character for a more urgent hour."[102]

Because of the increase in leisure time brought about by the advance of machine technology, and especially because of the problem of unemployment after the beginnings of the economic depression of the past decade, the use of leisure time became increasingly important. In 1924, Nicholas Murray Butler declared that men and women must be educated for the new social problem of increased leisure.

> This signifies that men must be taught new wants and given new tastes, such as can only be met and gratified by the judicious and fortunate use of those hours that need no longer be spent upon productive industry. Outdoor sports, enjoyment of nature, a love of the fine arts and a growing appreciation of their ideals and chief accomplishments . . . these are instruments for the worthy use of leisure.[103]

As illustration of the emphasis in the progressive college upon the importance of the enrichment of leisure time, the General College at the University of Minnesota may be used. The college catalogue for 1939-40 stated that the college concerned itself among other things with learning to play and to relax at recreation. The very title of the course, Piano Playing for Pleasure, is indicative of this emphasis. Lotus D. Coffman, president of the University of Minnesota, stressed the importance of music and the arts for social betterment in the new leisure of the depression years and the five and one-half day week. He would restore the handicrafts as leisure time activities and would bring music to everyone.[104]

Clarke amusingly spoke of one aspect of interest in music for leisure as being prompted by the "investment motive." This motive, he said, argues that if

only people would invest some time and money in the arts, they would get a sort of dividend from the shorter working week, "happiness coupons cashable in leisure time."[105] From most viewpoints, music for leisure is regarded as an enrichment of living, a heightening and broadening of experience. The performing, listening, and creative sides of music would seem to be important in an education which has as an aim the enriched use of leisure time. If this is an important aim of college education, it is conceivable that the colleges should assume responsibility for all the aspects of music instruction that contribute to the best functioning of music for leisure.

Music for Unity of Knowledge and Experience

Certain recent trends in college music have taken the direction of those movements which have developed as a result of efforts toward the reform of the elective system in the colleges. They are in fact a part of the direct method of reform that is embodied in the formation of new prescribed courses. As Butts has pointed out, it is hoped that these courses 1) will break down the narrow compartmentalization of subject matter, 2) will help to provide a more integrated approach to knowledge and society by showing the interrelationships of knowledge, and 3) will prepare students for intelligent activity in society by affording them the necessary common fund of knowledge.[106] For present purposes, four of these new kinds of approaches are particularly pertinent:

Broader fields of knowledge.—In this plan some colleges have abolished narrow departments, and have put in their place larger divisions that offer broader areas of study. This has been the case at the college of the University of Chicago where the work has been carried on in four divisions: the biological sciences, the humanities, the physical sciences, and the social sciences. Each student was expected to attain an acceptable mastery of each of the four general fields. In the program of general education, which extended to the last two years of work toward the bachelor's degree, survey courses of the kind described in the next paragraph have been offered to aid the student in meeting the requirements. An introductory general course was given in the field of the humanities which included the study of literature, philosophy, religion, and the arts in the framework of history. This might be followed by various sequences of courses, such as Introduction to Music. According to the college catalogue for 1939-40, the latter was a survey of music as an art and as a part of social history; it included the study of theoretical principles of musical structure and expression.

Survey courses.—As a practical application of the plan for dividing subject matter into broader fields of knowledge, survey courses in the humanities, in the physical and biological sciences, in the social sciences, and in other broad areas have been devised. Of course, survey courses in smaller areas have been

developed, but for present purposes those courses will be considered which are developed with the aim of cutting across fields for the purpose of unifying knowledge. Survey courses have been devised for various purposes: for orientation of students into college study or various fields of study; as a survey for beginners in a particular field; as an introduction to a field for students who will not take further work in that area; and as a combination of these purposes.

The "general education" movement, which has taken on special importance since 1930, has made use of these techniques for the purpose of providing greater integration through stressing common bodies of knowledge. Various aspects of the teaching of music have been affected by the emphasis on the coordination and integration of instruction and learning.

There are, of course, early examples of the integration of music with other subjects. Such were the course of lectures on the various arts at Oberlin in the 1870's, the idea of correlation of music history with other fields in Dickinson's work at Oberlin in the early part of the present century, the later contributions of music to the study of history at Harvard (see pages 125, 144). But it would seem that artificial departmental barriers might keep such work from being an integrating force throughout the college.

Perhaps the most popular method of teaching music as one aspect of an education based upon unifying and integrating knowledge and experience is the survey course. It is asserted that survey courses began in the second decade of the present century; they were in the fields of the social and natural sciences. Between 1923 and 1925 the University of Chicago established a much broader pattern which included a course on The Meaning and Value of the Arts.[107]

An argument for survey courses in the arts was presented in 1926. George L. Omwake of Ursinus College declared that the names and works of the great musicians, of great architects, painters and sculptors, should be as familiar as the names and works of great writers. To this end, he advised a survey course covering these fields that should be required of all students.[108]

Scripps College at Claremont, California, claimed that it was the first liberal arts college to incorporate the study of music in its required humanities studies. In 1928, Scripps College established a freshman-sophomore program of humanities, including history, literature, philosophy, music, and the fine arts. The addition of studies in cultural geography and the social sciences in 1931 was intended to provide "a single tapestry of life." The study of the performance of music, it was declared, was also available to Scripps College students primarily because of its own aesthetic and spiritual contribution, but secondarily because of its "integral relationship" with the humanities.[109] Other colleges followed in this plan or in variations of it.

The General College at the University of Florida adopted a similar plan in its comprehensive course in the humanities. World masterpieces in literature, in

music and other arts, it was announced, were studied concurrently with an examination of cultural history and the panorama of civilization, including the American scene.[110]

The significance of the study of music in history has been indicated by several educators who were interested in the relation of music to history, as in the following statement by Roy Dickinson Welch.

> Present everywhere in primitive society, it [music] develops a language with infinite mutations. It takes, universally, a character from the nature of those who produce it. It becomes complex and developed in stable societies, it becomes fitful or reticent in revolution, it takes on manners and styles, and, finally, it seems to decay and wither with decadent influences, only to start out with new vitality in unsuspected places. Quite like a history of literature, all this. Because both music and literature are records, human documents in which the history of thought and of feeling is to be read.[111]

What was evidently an attempt to correlate the study of music and the arts through a philosophic approach, a study of aesthetics, was announced at Colgate University. Colgate required of its students a survey course in fine arts which took up art criticism and general considerations of art, such as art and subject-matter, its relation to the fields of literature, music, painting, and other fields. Eugene Bewkes, general chairman of the Colgate survey courses, said that the vast field of the arts could not be covered in the usual sense. But he justified the survey course on the basis that a short course could ". . . enable the student with some appreciative insight to distinguish for himself the difference between the permanent and the passing, between the universal and the ephemeral." To this end, he said, important masterpieces were studied from representational, aesthetic, and emotional points of view.[112]

It is evident that there are two different types of approach toward giving a unified study of the arts: one is through the aesthetic, philosophic study of the arts; the other is through a study of the place of the arts in history. In such plans as these, where a common area or factor is the unifying element for the study of the arts, it appears likely that the implementation of the stress on unity of experience and knowledge would be much more possible than it would be in those survey courses which take up one subject after another in what would seem to be still a compartmentalized presentation.

Apparently the required survey course at the University of Redlands, which was divided into one semester of music and one of visual arts,[113] would be of the latter type. A similar arrangement at Compton (California) Junior College also illustrates this separateness. An appreciation course was established there in which the work was divided into art appreciation, music appreciation, and drama and motion picture appreciation, with a different member of the faculty conducting each phase of the course.[114]

A greatly extended view of the place of music in a program devoted to establishing unity of experience and knowledge has been expressed by Robert L. Kelly, former executive secretary of the Association of American Colleges, and by Eric Clarke. Clarke declared that the subjects of formal education may be approached through music and that there is scarcely any human activity with which it cannot be connected. Music in education should be treated as a subject which permeates all other cultural subjects ". . . as an art which civilizes because it reflects life itself."[115] He advised teachers of the arts to go to teachers of other subjects to find what the arts can contribute to their fields.[116] It will easily be seen how closely this view coincides with Edward Dickinson's view of music study, including all its ramifications, being a liberal education in itself (cf. p. 145). Kelly, in the article "The Next Fifty Years in the American Colleges of Liberal Arts," agreed with this viewpoint.

> Now we have found a better way. The newest comers—music and art—are showing us the way. . . . Music and art come as unifiers and permeators of all the work of the college, and philosophy and religion at their best would serve the same function. The death knell of rigid departmentalization has aided this process of synthesis.[117]

Actual examples and possibilities of music reaching out into the work of other fields may be cited here as an addition to those of preceding chapters. In 1936, work in English, music, landscape architecture, home economics, and physical education was coordinated at Massachusetts State College in a production of *Midsummer Nights Fantasy,* based on the Shakespearian play.[118] The use of music in French classes in high school suggests possibilities not only for the enrichment of foreign language study but for English. In 1937 it was advised that teachers of French should use the songs of Poulenc, Ravel, Fauré, and Debussy, both for their literary value and for enlargement of student experience; the use of song material, it was asserted, should not be limited to folksongs. It was deemed advisable to use other music, such as the 1812 Overture by Tschaikowsky, French operas, and such music as the *Afternoon of a Faun* by Debussy, in order to give the student another avenue into the understanding of the culture of the French people.[119]

Needs of living.—This basis for a plan of instruction embodies the study of the social needs of students. Thus, for example, the General College at the University of Minnesota has placed emphasis upon the study of home life, vocation, leisure, and social and civic relationships. In this way college studies are related to actual life experience; the importance of common elements in the curriculum is stressed by having students engage together in attempting to solve common problems which face all persons in a democracy. Thus a program is built upon the basis of the unity of knowledge and experience. Other colleges,

too, such as Stephens College and the General College at the University of Florida, have adopted some version of this method. Practices in music on this basis will be illustrated, however, by the work in the Minnesota General College. An examination of the music program and its relation to the other arts as it is handled at Stephens College will show a broad similarity to the program at the Minnesota General College, though it differs in details.[120]

First, it should be pointed out that the Minnesota General College was established on the principles of the democratic ideal of education. It was intended that it should be a part of the movement which was based on the philosophy that a college education should be available to the great masses of people and not be reserved for an aristocracy of wealth or intellect.[121] The college was built for the purpose of satisfying needs of living. To determine these needs the college made a study of a large number of former students in the college and the university. From this study a program was built which was aimed at satisfying basic needs of the student for living; an area of study in "general arts" was included. Thus it is established that in a general education in accordance with the democratic ideal of education for everyone, the arts were considered important enough to be a comprehensive area of study.

Malcolm S. MacLean, director of the General College, set forth the purpose of the study of the arts in the General College as follows:

> It is clear that many of life's richest satisfactions come from what has been called "appreciation" not only in terms of understanding and getting satisfaction out of formal architecture, museum show pieces, pictures in art galleries, and the like, but out of the still more pertinent and satisfying materials of art in daily life such as may be purchased in the "dime store" or worn on one's back or head. In this area of the General Arts, therefore, we have courses in Art Today, Literature Today, Music Today, and Films and Drama, surveys, all of them, with the stress upon satisfactions derivable from the good-looking that is about one and useable constantly, with a proportionate consideration of what has classically and academically been considered art knowledge.[122]

The catalogue of the General College for 1940-41 contained statements which further explained the purpose of these courses. It stated that appreciation of music is not learned "by instinct" or "by nature" but that it must be sought and trained for. And as a part of living, people are consumers of goods and services; they go to symphony concerts and hear radio broadcasts. It was with these ways of living that the college concerned itself. The college courses, it was affirmed, ". . . tend to build in the mind of the student a background of understanding of the present world, of his part in it, and of himself."

The practical application of these ideas was in the form of a general arts core.

For the student electing to study this comprehensive area, an orientation course in the general arts has been the basic course. The description in the college catalogue indicated that this was intended to be a study of how the arts arise from daily living, a study of the area which is common to all the arts (probably a study of aesthetics), and a study of the interrelations of the arts. It was also announced that the student could elect further work in separate aspects of the arts.

In music he could take Music Today in the general arts area. The first part of the course was announced as a study of musical materials and processes—rhythm, melody, harmony, and tone color. The second part was a study of form and sought "to learn how musical ideas are put across to the listeners." In the third part, the course treated of the drive that lies behind music and attempted to establish a basic reason for the need of music, according to the announcement. The musical examples used throughout the course assertedly were related to the music used in current radio broadcasts and local concerts. It is evident that the purpose of these courses has been the learning of appreciation for its value in daily living. Apparently music has been related to everyday experience.

The unification of knowledge of the arts seemingly was not only worked toward in the general orientation course but also in the comprehensive examination that was given upon the completion of the prescribed amount of work in the area of the arts. The examination, the catalogue stated, was designed to cut across course lines in order to correlate all course work into one whole. Thus the system of comprehensive examinations required ". . . that the interrelationship between knowledge be developed, and that experience be meaningful and of value."[123]

Student interests and experiences.—An aspect of the modern tendency to individualize instruction rather than to teach all students alike is the method of those colleges which use the student's own interests as the starting point for a program of study that grows out of his own experience and purposes. Sarah Lawrence, Bennington, and Bard colleges have adopted this plan as the basis for shaping student programs of studies. This plan is one phase of the progressive and organismic approach to the problems of uniting learning with experience and to providing a better understanding of modern society. As an example of the way music study is approached in such a plan for study, Sarah Lawrence College will be used.

In the statement of the convictions behind the establishment of the plan for study at Sarah Lawrence, there are two dictums that are of special significance here: first, the student must work with methods and materials that for her are productive; second, the student must integrate learning with experience.[124]

In order that the entering student might better discover what studies were best for her, an exploratory course has been offered. The purpose here is to de-

velop for the student the most fruitful plan of study for her college program. The choice of exploratory work has depended upon the student's aims and interests at the time she begins college work.

For the student with a general curiosity about art, the exploratory course in arts has been offered. According to the college catalogue for 1939-40, the subject matter of the course drew upon the theatres, concert halls, and art galleries in the vicinity of the college, the New York City area. The aims of the course assertedly were built around a study of the arts of the past and present, around a study of the place of art in society, and around an acquisition of a conception of aesthetic values; study was carried on in the kind of materials best suited to each student. Emphasis was placed, it was announced, upon direct experience of the arts through active participation "as the main channel for understanding." Here again the stress was similar to that pointed out in preceding sections in its emphasis upon the necessity of performance of music for understanding music. It was emphasized also that there are no formal barriers between the arts, there are principles common to all, and there is relationship between them and other groups of studies in the college. A special point was made in the assertion that courses were not "subjects" in the usual sense; the work of one course might be carried into related fields, or a special piece of work might be done with another faculty member.

The college made no recognition of any fundamental difference between the professional student and the layman, for its program in art instruction assertedly was based upon the problem of helping the student to understand art in relation to herself:

> It is not merely a question for the one of developing appreciation nor for the other of gaining skills. For both, art education is primarily a matter of bringing the student into a living relation to art.

The idea of integration of knowledge and experience is evident here in the statement that in work of this nature, where she is engaged in ". . . creative efforts as participant or observer, the student is given an understanding of the forces that motivate creative work and may gain thereby a sounder appreciation of her own and other cultures."[125]

As a point of departure in music study, whether the purpose was to learn how to listen intelligently or to learn to perform music, it was declared that the student's own personal preference of music and the music she heard in concerts or over the radio furnished the materials for study. As a result, it was alleged, the problems of music study were pursued because they arose out of the material, and the student sought their solution because of a felt need. By using personal preference as the guide for the choice of music, it was thought that taste was thus not directed by authority, but that it could grow as a part of the whole in-

tellectual and social development of the student and that this plan would place the emphasis upon the relation of music to the student herself.

According to catalogue statements, Sarah Lawrence College stressed direct experience in music study. It has been declared that the course in the college which students needed more than any other was the one which aimed at the development of critical judgment and musical taste through teaching students to listen intelligently.[126] This course combined music history and appreciation, and the teaching of it assertedly was based upon the integration of knowledge and the direct experience of the student. It was not taught chronologically, but around what was heard currently in New York.[127] Attendance at operas and concerts, according to the catalogue, has been a part of the regular work of the music department.

A further emphasis upon the direct experience of music has been made in the fact that no extra charge was made for the study of the performance of music. But it was stressed that this study or studies in composition or conducting should not be studies of techniques as ends in themselves; rather they should be one aspect of a complete experience in the art. Membership in a music study group was to complement this other work and to work toward a rounded-out experience of music. The performance of music was considered a parallel study to other subjects in music. A music hour, open to the entire college community, assertedly provided opportunity for discussion of current programs and matters of general interest in music. Then the possibilities for hearing music and performing it, as in other colleges, have been enlarged by student and faculty concerts, the availability of a collection of records and music, ensemble and chorus, and the like.[128]

The important thing, however, is that the program was based upon the unity of learning with experience, using the student's own desires as the starting point. Active participation in music, the absence of departmental barriers, and the focus of attention upon music as it is present in modern society contribute to the unification of knowledge of music with other knowledge and with past and present experience, and to the student's understanding of an aspect of modern society.

In such ways as these may music contribute to the aim of uniting knowledge and experience. Whether as an informal contribution to various college studies or as an integral part of systematized investigations of broad areas, music has been considered important. It would seem that the practical success of using music as a unifier would depend upon more than the idea. It would depend in great part upon the vision and broad sympathy and knowledge, not only of music teachers, but of the teachers working in areas that are interrelated with music as a document, and as an expression and enlargement of human experience.

Chapter Four

SUMMARY AND CONCLUSION

In the preceding chapters, an attempt has been made to show some of the influences which brought about varied practices and conflicting points of view in regard to the place of music in a liberal college education. This has been done in the hope that a clearer and more objective point of view might be gained through a study of the historical development of music for the liberal arts student than would be possible in considering this area only in relation to the perplexing problems of the present. It seems appropriate to gather together here the materials of the study as a summary before setting forth the conclusions of the study.

The founders of Harvard College, the oldest college in the United States, were Cambridge and Oxford men. They used the Cambridge curriculum as the model for the Harvard course of studies. By the seventeenth century, however, music as a university study was neglected in Cambridge and Oxford. With this example and the hardships of pioneer life confronting them, Harvard authorities placed small emphasis upon music in the seventeenth century, though music reading probably was a subject of study outside the regular curriculum.

Although music did not enter the American college curriculum until shortly after the mid-nineteenth century, there was considerable activity in music in numerous colleges before that time. There is evidence to show that in the seventeenth century Harvard students were acquainted with ballads and possibly sang them, the playing of instruments is known, and it may be supposed that students participated in singing psalms in religious services.

In the eighteenth and early nineteenth centuries, as colleges multiplied, musical activities expanded and began to be organized. The use of music in religious services led to the formation of college musical societies and chapel choirs and to musical instruction in some colleges; informal playing and singing of students led to the organization of glee clubs, orchestras, and bands; early theses and literary discourses on music anticipated college instruction in music history and theory.

Until the middle of the nineteenth century the official attention of the colleges was given principally to the use of music as a contribution to the religious aims of the colleges. This might be expected in a time when colleges were largely under the influence of organized religion. The appointments of choir

directors, the provision of teachers of music, the organization of musical societies for the performance of "sacred" music and for its improvement, and the statements of college authorities show the interest in music for religious purposes. The activities that were carried on in this connection, however, provided opportunity for college students to learn something of music and to gain acquaintance with musical literature, which in some cases was that of master composers.

In spite of some opposition on the part of parents and college authorities, glee clubs, orchestras, and bands were being organized soon after the beginning of the nineteenth century. These served various purposes—social, military, musical, and religious. The social side of these organizations which found outlet in banquets, beer-drinking, and serenading probably was the aspect that was opposed as a waste of time and as leading to temptation. Yet some colleges made provision for the study of musical instruments and used student orchestras and bands in official ceremonies. The music that was used by these organizations varied from the ephemeral to the fine and enduring.

So by the middle of the nineteenth century the rudiments of a college music program were being established despite the fact that it had not yet entered the curriculum. Music had long been considered not a proper subject of college study in its own right as an element of a general education; it was valued for its contribution to other college functions. Agitation for college music study in its own right had already begun outside the colleges, however, and college presidents were soon to be urging the inclusion of this study in the curriculum. Yet in most colleges a prescribed curriculum of traditional studies reigned supreme; the concept of mental discipline as a principally desired outcome of college education held a strong place. The inclusion of music in the college curriculum had to wait, therefore, until public demand, the loosening of the hold of the traditional studies, and the belief that music study could contribute to formal discipline or liberal culture cleared the way for the entrance of music as a fully recognized subject of study.

In the meantime, great advances had been made in the musical life outside of colleges. In the early eighteenth century, singing schools were established and instruction books were published for the improvement of singing in churches. Music instruction was given in private schools for girls. By the latter part of the century music instruction for children was put into effect. Societies for the performance of choral music were established. Concerts, performances of ballad operas, and private instruction in music led to the wide spread of secular music.

In the first part of the nineteenth century the singing schools spread westward with the expansion of population. Musical conventions trained teachers of music, and the public schools put music instruction into their programs. More

or less permanent orchestras were formed which gradually took on symphonic character. Chamber music appeared. Concerts in the larger centers became numerous. All this was a part of the general cultural advance of the early nineteenth century.

After the middle of the nineteenth century, normal institutes for music teachers were organized, and schools of music were established. The manufacture of cheaper pianos and an increase in the number of music teachers was paralleled by a great amount of private study of music. Gigantic music festivals helped to attract attention to music. The return of American musicians from advanced study in Europe and the immigration of European musicians brought people who were able to deal with the higher branches of musical instruction.

These developments would appear favorable for the appearance of a program of music instruction in the colleges. The growing importance of music in the nation, the democratic practice of giving music to all in the public schools —not confining it to the talented few—the availability of music instructors, and the nature of the agitation for college music would point toward a development of this program, or at least a good part of it, to the education of the general college student. College "missionary-working" in musical instruction was urged not only for training specialists in music, but for training the general student in order that musical taste in religious music and secular music might be improved, that good music might be strongly supported, and that musical standards might be raised. This aim resembled the civic or social aim of college instruction with its purpose of training leaders. Other arguments urged college music instruction for the contribution that it might make to the cultural education of the student, for enrichment of living, and for the contribution of music to physical and mental hygiene and to moral character. These arguments and justifications for music in a liberal college education have continued.

Shortly after the middle of the nineteenth century, colleges established departments or schools of music. Early developments at Harvard, Oberlin, and Vassar (see appendix) provided instruction for the general student in singing or playing instruments, but the training of specialists overshadowed these developments. Harvard established a department of music within the college, a favorable situation for the general college student from the standpoint of organization, but it soon put primary emphasis upon training the specialist in music. Oberlin took to itself a conservatory of music that has been devoted to the training of the specialist in music. Likewise the Vassar music program, which at first was in an "extracollegiate department" was put into a school of music from 1877 to 1892; then it was organized as a department within the college. More attention seems to have been paid to the general student in the Vassar school of music than in the Oberlin school of music.

Thus the two prevailing distinct types of organization were established by 1870. Colleges established departments of music within the institutions, or schools of music became more or less closely affiliated with the colleges. Under the strong influence of European conservatories, theory and performance were the main subjects of instruction in the schools of music with the object of turning out composers, performers, and teachers. Though departments and schools of music both generally devoted their main efforts to the specialist in the latter nineteenth century, in the present century the departments have become more concerned with the general student while the schools of music have continued their main efforts in special music education. Some of their representatives, however, have indicated interest in the general student. In considering the delayed development of music for the general student, it is significant to note that at the beginning of the twentieth century the preponderance of college music instruction was given in these more or less independent schools of music.

Under these conditions, college music instruction left the general college student to his own devices. Incidentally, of course, the general student profited to some extent. Concerts, illustrated lectures, and musical organizations were open to him and, if he so desired, he could enter courses that for the most part were aimed at the development of specialists. Some arguments were made that music should be taught as an element of liberal culture, a part of a student's general education. Until the final decade of the nineteenth century, however, little conscious effort was directed toward shaping a music program that would be for the benefit of the general student body.

In the last half of the nineteenth century, and even continuing in some cases in the present century, several factors were unfavorable to the development of music for the general college student. The colleges directed music instruction toward training the specialist. Performance of music was taught in many instances as a superficial accomplishment; bad teaching practices reflected unfavorably upon music in the colleges. Music and musicians were regarded with a not too healthy respect. The concept that music should be for the talented few and European concepts of music instruction handicapped the development of a program for the general college student. Opposition of college faculties and the conviction that music is a non-essential study were other obstacles. Enforced self-support of music instruction in college conservatories focused the attention of those in charge upon making money; malpractice in independent and college conservatories reflected unfavorably on college music instruction. Students were often not interested in musical instruction as it was then offered; there is recent evidence that this is still true. The very machinery of college credits and the desires and devices of college authorities for measurement of values received worked against the inclusion of several aspects of music study;

this is still a difficulty. Emphasis upon technical aspects of music study in college placed another handicap in the way of the general student. High school music teaching did not prepare students for advanced work in music study. Even in the twentieth century, widely divergent practices and standards in high school music have resulted in widely divergent preparation in music of entering college students. Beside these situations in colleges, adverse influences in the community at large, such as the separation of music from daily life, interest in material things, and the giving-over of art interests to women, helped to keep wide the breach that existed between college music instruction and the interests and needs of the general college student.

Yet the favorable aspects seem to have overbalanced the unfavorable by the beginning of the twentieth century. Music for the general college student began to develop on broad lines in the United States at that time. The growth of the practice of accrediting music toward an academic degree is indicated in the fact that 22% of 300 colleges in 1897 as compared with 76.8% of 592 colleges in 1928 offered credit toward the academic degree for studies in music. Music gained a stronger position in the colleges as the granting of more freedom in election of college studies made it possible for students to study more music. The unfavorable influence of questionable practice in conservatories became modified by the efforts toward organization that began in the 1920's. The growing recognition of the importance of the arts in the colleges and the community, the spread of a philosophy of education that took into account the development of the whole personality of the student, the increasing amount of leisure time and the concern of educators with education for leisure, the democratization and widespread dissemination of music and music instruction—all these were significant in bringing college educators to a realization of the importance of developing a program of music instruction for the general college student. The increasing importance of this program has been marked by the conversion of schools of music into departments of music.

The musical situation in colleges developed in a way that may be compared with the developments in elementary school music. In the elementary schools of the later nineteenth century, formal aspects of music study were emphasized as an end in themselves; in the colleges, music theory or performance were the mainly recognized studies, with theory far ahead from the standpoint of academic recognition. In the present century the elementary schools have emphasized the experience of the beautiful as the desired outcome of music instruction. High schools have allegedly stressed cultural values. The same trend has taken place in the colleges; aesthetic experience and the critical study of the literature of music have become more important.

Another parallel may be seen in a comparison of music in the colleges with music in the community at large. While music instruction remained simple, as

in the singing schools and musical conventions, it was a democratic process and was not intended primarily for the talented few. Similarly the instruction in singing classes at Harvard, Oberlin, and Vassar in the nineteenth century was simple and was available to all students. But the virtuosos of the later nineteenth century stimulated hero-worship of the performer; in a general lack of serious musical background in American life, music was set on a pedestal as a too complex and precious thing for daily life. Similarly, college music instruction became centered in theory or technique which in their complexity were viewed in instances as subjects only for the specialist; there was little significance in this work for the general student body. As the complexities of the art and its literature became gradually assimilated in the community through dissemination and instruction, and as the concept and practice of music for the masses grew, the concept and its implementation of music for the general college student developed and became widespread.

In the increasing agitation of the late nineteenth century for music for the general college student, most of the arguments stressed the importance of a critical appreciation of music and a knowledge of its literature for enriched living and cultural improvement. It was evident that music appreciation was to be the focus of considerable attention. Illustrated historical lectures in colleges outside the curriculum, books on music appreciation, and university extension courses on the subject preceded the wide spread of music appreciation courses in high schools and colleges in the twentieth century. These agencies showed the way; the colleges took up the example. A more liberal conception of college education than mental discipline as the desired outcome of study made way for education in appreciation and critical insight and for knowledge of the heritage in the arts.

Thus a non-technical general course in music approached from the historical or critical or both standpoints, emphasizing a wide acquaintance with musical literature, and gradually receiving more emphasis upon related studies became the principal offering for the general college student. Educators who approve of music in the college curriculum have generally agreed that this is a legitimate field and the principal field of study in music as a part of the general education of the college student. As music for the general college student has been extolled mainly for its cultural values, the emphasis on this branch of study might be expected.

A detailed study of three colleges (see appendix) shows that the area of music history and appreciation has become the principal study in music for the general college student in these institutions. Harvard established a course in music history in 1874. For a few years in the 1880's this became a general non-technical course that was open to all students. Then in 1907 Harvard began to offer a music appreciation course for the general college student. Oberlin established a general course in music appreciation in 1905 especially for college stu-

dents. By 1903 Vassar offered a general course emphasizing appreciation of music. Courses on special subjects in music emphasizing historical or critical study were added at Harvard beginning in 1909, at Vassar beginning in 1915, and at Oberlin beginning in 1929. Inasmuch as far fewer students took these courses than took the introductory courses, these special courses have had less significance from the standpoint of the student body at large. Authorities representing Harvard, Vassar, and Oberlin have considered the first level of work in music history and appreciation the area that is best suited to the situation of the general student.

Numerous arguments have arisen over the place of performance of music in a liberal college education. Many educators have insisted that the performance of music is a necessary field of study for providing the best acquaintance with music. The advocates of academic credit for this study, however, run against traditional ideas of colleges and their work. The principal arguments against the study of performance for college credit are based on the assumption that it is a technical or professional study or a training in physical accomplishment; therefore, these arguments state, the study of performance should have no place among the accredited studies of a liberal arts college. There is no clear division of opponents and proponents on this ground, however. Many advocates of college credit for the study argue its values on a basis compatible with traditional ideas of education. In accordance with these ideals, some have claimed justification for this study on the grounds that it is a mental discipline. Some of the main arguments stress it as one of the best approaches to the study of musical literature, for it is a first-hand experience of the literature. Other arguments stress its importance for a study of interpretation and appreciation of the literature. Such emphases fit in with conservative ideals of education that stress "cultural"studies as opposed to "technical" or "practical" studies.

Progressive education tends to make no absolute separation between the cultural and the practical; it tends to emphasize the needs of the present, the development of the whole personality of the student, and the adaptation of the college program to varying needs and abilities. Some ideas in relation to the study of performance of music are similar to philosophies of progressive education. Thus some proponents of the study of performance of music have emphasized the need of instruction in this area to provide for the alleged necessity of a balanced program, a whole study and experience of music. This is in close relationship to the dictates of organismic psychology and the ideals of progressive education. Progressive ideas have stressed education for needs of living. Similarly, educators have asserted the importance of performance of music because of its importance in the social scene, and because in group performance it provides significant social experience. Other arguments for performance extol it for its contribution to aesthetic experience, as a means of emotional expression, for its therapeutic values, and for enrichment of living.

A majority of colleges give college credit for the study of performance. From a survey of a large number of colleges, it was recently reported that 60.2% of them grant credit toward the B.A. degree for the study of individual performance. Many of these institutions, such as Vassar and Oberlin, require that theory or history studies accompany the study of performance for credit in order that the student may have a broader foundation for the study of performance. Other institutions accept the study of performance without corequisite or prerequisite studies in theory or history.

The theory of music, or composition, has also been considered important for the general college student. In the nineteenth century this study perhaps could most easily be made to conform to the psychology of mental discipline. Gradually, however, the creative and analytical elements of this study have been increasingly stressed as a means for personal expression and for appreciative acquaintance with musical literature.

Men trained as musicologists in European universities have emphasized musicological studies. Musicology, the principal aspect of music study in German universities, has become established in graduate study and to a small extent in undergraduate work; musicologists have attacked college music appreciation courses and have emphasized intellectual aspects of music study. The relegation of performance of music to the background as in European universities has also been favored as an American practice by many educators.

Some college educators have emphasized the equal importance of theory, performance, and history or appreciation courses in the education of the general college student. But at Harvard, Oberlin, and Vassar, by far the most significant of the accredited music courses from the standpoint of reaching the general student body has been the introductory non-technical course approached from the historical or appreciative standpoint. At Vassar, in the years before such a course was offered, the performance of music individually was the most significant in accredited study. After the non-technical history or appreciation course the studies next in importance in the three institutions have been the introductory theory courses and the study of individual performance on the lower level, the latter omitted at Harvard. A very small part of the student bodies have taken music courses on the higher levels. The performance of music in groups, though usually outside the pale of accredited study, has been a very important aspect from the standpoint of student participation.

Music in chapel services and official ceremonies, concerts and recitals by faculty, outside artists, and students, and the means for hearing music through mechanical devices such as the player-piano and the phonograph have played an important part in the development of music for the general student. These help to provide a musical atmosphere and possibilities for acquaintance with musical literature for the general student who may not have the technical equipment for gaining his own first-hand experience.

Student musical organizations have provided further opportunities for students to hear music and to experience music directly through performing it. In the latter nineteenth century, and until well into the present century, men's glee clubs, usually left to student or graduate direction, used much music of dubious worth in their programs. The glee clubs were used as advertising agencies for the colleges and for "social" as well as musical purposes. Authorities protested against their low musical standards. The present century, however, has been a time of decided raising of glee club standards. As better music was used in glee clubs, the possibilities for aesthetic experience and enrichment of life increased accordingly. Mixed chorus work has become increasingly important, especially in the case of the recent widespread development of the a cappella choir. The mixed chorus has presented much fine music in the past and present. Some college orchestras, like Harvard's, have developed into organizations of symphonic character. But bands, concert and military, have become more prominent than orchestras. The concert or symphonic bands have dipped into orchestral literature for the enrichment of their repertoire. Student operas and the operas of master composers have been a part of the college musical scene. Informal musical organizations, from string quartets and madrigal groups to jazz bands, have provided further musical experience.

Although there has been agitation for music for the general college student for a hundred years, three particular periods of development stand out: 1) the middle of the nineteenth century, a period of pioneering in music for the general student which later turned into a period of emphasis on the training of the specialist; 2) the beginning of the twentieth century, a period of increased propaganda for music for the general college student which was implemented in the practice of offering music history and appreciation courses for the general college student; and 3) the fourth decade of the present century, a period of increased correlation and integration of music within broad areas of required study and increased attention to music for the general college student.

The efforts toward reform of the elective system that aim toward unification of knowledge have particularly affected music for the general college student since 1930. Music has become a part of required study in humanities or general arts in some institutions, while in some others it has become one of the available subjects for the satisfaction of a certain amount of required work in the arts. Increased correlation and integration with other subjects has been particularly emphasized. These are not new practices, of course. Oberlin emphasized correlation in the course in music history about 1900, and Vassar began to stress correlation in music studies in 1916. These were cases of music reaching out toward other subjects. The offering of a general arts area, including music, at Oberlin in the 1870's anticipated later practice by many years. Present

practices, however, emphasize the unity of music studies with related subjects in the field of the arts as well as their correlation with other fields. The two principal approaches toward unification have been either through an aesthetic, philosophic study of the arts and their history correlated through the commonalty of aesthetic principles, or through a study of the arts *in* history.

Progressive and traditional ideas of college education have left their mark on the development of music for the general college student. A progressive philosophy of education has brought attention to student needs for complete and satisfactory living. From this standpoint, music is studied in some institutions not only for a cultural appreciation of the musical heritage, but from the standpoint of student interest and the place of music in modern society, for its use as a means of personal expression, and for its therapeutic values. Progressive practices try to bring together the cultural and the vocational aims in music instruction and to unite the direct experience of music in performing, creating, and listening with study about music. In partial opposition to this, the traditional ideal of the intellectual character of college education usually insists that music study in colleges must be intellectual and that it must consist mainly of historical, philosophical, and critical study, though the study of composition is usually included in this platform.

It may be seen that the various aspects of college music providing for varying abilities, needs, and interests of college students have been affected by changing college aims and ideals and by changing social forces outside the colleges.

Conclusion

It is impossible to draw up a plan of definite action from a study of either the historical or contemporary scene which could be applicable to all colleges in the United States. The widely varying circumstances of each college prevent that. Each person or institution, of course, must decide in terms of particular situations involved what the historical evidence means. There are certain broad generalizations, however, which may be drawn from this study. The following statements will briefly present in general terms what the evidence means to the writer.

Adapt college music to changing culture.—Conditions in the culture of the nation have affected the aims and offerings of college music. College teachers of music should recognize changes and should adjust the offerings and aims of college music accordingly. In the face of existing world conditions, it is practically impossible, of course, to know what changes will come about. Some current trends and events, however, prompt suggestions.

The conditions of the present time, war and concern for the future, require measures for the preservation and improvement of mental and moral hygiene.

Music can be used for release of tensions and for the revelation of a higher morality (see pages 67-69). Its socializing influence should be employed for an enhancement and furthering of democratic aims. All this implies that colleges should provide as many opportunities as possible for students to perform and hear music. Such opportunities should be made freely available to all students and not to just the talented few.

In the present state of world turmoil, it is exeedingly difficult to know what life in the future will be like. It is all the more necessary then to keep college music in a state of flexibility in order that the needs of students in a rapidly changing world may be more easily met. A catholic attitude toward the subjects of music instruction and toward various kinds of music—popular, classical, or modern—is necessary if music instruction is to be vital and if it is not to be fastened to traditional ideals of college education and music instruction.

Missionary-working in music may still be necessary. It evidently is necessary in other fields of college instruction; art and literature are examples. An approach to the study of music from this standpoint would emphasize appreciation of music in college music instruction. It is through the education of the individual student that appreciation of music will be fostered, rather than through a crusade in society-at-large. This does not mean, however, that students are to be taught that the music of one period or composer or country is superior to that of another. Rather they are to be educated as to the stuff music is made of and in its relations to world culture. Through a critical knowledge and significant experience of musical literature they may come to know what music means to them within the experiences that they have had and will have in the future.

Adapt college music to college aims.—Observers of college music instruction in the past have criticized the aims and offerings of college music because of their separation from educational philosophy. The striking adaptability of instruction in music should be utilized to make it conform to the best thought and practice in college education in relation to the particular institution in which it exists. Creating music, performing music, and listening to music can be studied in ways which will conform to conservative or progressive ideals for college education. Such conformity to institutional philosophy and function need not be slavish, but it should be planned in such a way as to provide a guiding philosophy for instruction in music which will further the aims of the institution in which it has being.

Unite cultural and vocational instruction in music.—The greatest arguments and divisions of purpose in college music instruction have originated in the separation that has been established between music instruction for "culture"

and that for professional or vocational purposes. Recent practice in progressive colleges makes no distinction for music study on such grounds. In teaching composition, history or appreciation of music, or performance of music, no distinction need be made. Ideals in teaching music have erred from both the cultural and vocational standpoints. The vocational ideals have been too narrow, they have become too much a matter of techniques and processes. The cultural ideals have been too much related to the past, too much concerned with taste and intellect alone. A readjustment of vocational and cultural aims in music instruction so that they would be directed toward the development of the broadly sympathetic and educated musician and toward bringing the general college student into a vital living relationship to music would bring both the specialist and the layman into closer relationship to the actual living conditions of the present.

Perhaps this will come about of necessity. There is evidence that some conservatories are turning toward the education of the general student or that some institutions in which they exist are providing this instruction. If the education of public school music teachers ceases to be an expanding function of conservatories, these institutions may be forced to give more attention to the college student in order to take up the slack in their former functions.

Adapt college music to the student and to the locality.—College music instruction in the past has been strongly influenced by European standards of music instruction and by traditional ideas of college education. But music instruction in colleges should be adapted to the needs and position of the American student with regard to the life he is to lead, rather than being a transference of European ideals into American life or a reflection of traditional claims upon the college curriculum. In this statement, of course, there lies a possible incompatibility with educational practices that disregard student needs except as they are determined by traditional viewpoints. A plan for college music based upon student needs would take into consideration the needs of college life as well as life after college and the particular talents and desires of different students. From this standpoint, a full program would consist of presenting opportunities for learning expression in composition and performance and for getting the greatest possible experience out of listening to music and the performance of music. In order that students' musical interests might have a free range, informal performing, listening, and study groups should be encouraged.

College music may be worked out in different plans that can conform to the needs of various college localities. It would be desirable for the college music program to function in such a way as to take full advantage of the re-

sources of its own locality for the enrichment of music in the college. On the other hand, the college should contribute to the resources of its locality by providing opportunities for people outside the college to hear and perform music. A great responsibility rests on the college music department in smaller localities for this enrichment of community life. The college in such a situation also has the responsibility of giving its students the full experience of music which is so much more difficult for them to get in small communities than in large cities.

The aim of college music.—It has often been declared that the aim of music instruction is the development or enhancement of the appreciation of music. This has little to do with the instilling of a reverence for the art nor with the development of the ability to talk about music. The appreciation of music means something to the student only in his *experience* of it. The critical knowledge a student gains, his participation in performance and in listening to music, his studying of the composing of music are all potentialities leading to a heightened aesthetic experience. It is from this subjective, unmeasurable experience that human values, and hence educational values, flow. The college, therefore, should accept the responsibility for providing its students with all the aspects of music instruction, history and appreciation, theory, and performance of music, which contribute to the realization of this value. On the other hand, the college music department should make freely available to the entire college and community the liberalizing and humanizing influence of music.

APPENDIX

As was pointed out in the introduction, three colleges have been chosen as the special subjects of this study. Harvard and Vassar were pioneers in offering instruction in music as an accredited study toward an American college degree. Oberlin was among the first of the colleges that had an affiliated school of music. Each of these three institutions developed a program of music instruction for the general college student. The ideas and processes of this development and the detours around it are the concern of this section.

Establishing Music as an Accredited Study

Harvard, 1837-1871.—In 1837 some members and former members of the Pierian Sodality formed the Harvard Musical Association. An early report of the association contains the following statement:

> But the ultimate object proposed is the *advancement* of the *cause of music* particularly in this university. We would have it regarded as an important object of attention within its walls, as something which sooner or later must hold its place in every liberal system of education; and that place not accidental or a stolen one, but formally recognized. We that love music feel that it is worthy of its professorship, as well as any other science.[1]

According to John S. Dwight, one of the first members of the association, it was largely due to the efforts of the Harvard Musical Association that this stated object was realized.[2]

Three years after this organization was founded, one of its members, Henry R. Cleveland, proposed to the association a plan for establishing a professorship in music at Harvard.[3] Cleveland suggested that ". . . a man of refined education, of a high order of musical genius and at the same time an accomplished performer. . ." should be appointed to the chair of music. At first, Cleveland advised, the instructor in music would perhaps do no more than to minister to musical taste through the organ music for the college chapel services. His next step would be to educate performers of music who would assist the instructor in a course of lectures on the history of music by singing specimens of choral music from the chants of the early church down to the contemporary period.

Cleveland's address also contained observations on what he considered to be the essentials in the education of the amateur in music and the duties of the amateur in a country where music was comparatively in its infancy. He stated that the duty of the amateur is to comprehend music, to write about

music, and to be ". . . the judge, critic and arbiter of Music viewed in the broadest sense as one of the fine arts." In order that the amateur might be able to assume this position, Cleveland would have him study the theory and criticism of music. In this way, far more than through his own performance or composition of music, the amateur would be able to exert a healthful influence upon the development of music. Cleveland valued amateur performance of music as an "ornament of life" and as a contribution to the performer's happiness; but, as amateur performances were not likely to exert any direct influence on improving musical standards, and as such performances had brought the term amateur into occasional ridicule, he considered the ability to play or to sing of small importance in the musical equipment of the amateur.

Cleveland's statement, that knowledge about music is superior to performance, is important as illustrating the argument over credit for the study of performance, one of the persistent problems in college music. Cleveland recognized the value of amateur performance of music, but considered it of less importance for American musical development than education for critical judgment of music. Cleveland further suggested that, similar to a knowledge of language and poetry, the amateur should know music as a literature; he should study all the principal works of the masters and should be able to recognize the style of each and to judge their relative merits. There is a close similarity of this conception of musical knowledge to that ideal of refinement and respect for scholarship and literary excellence, called the "genteel tradition in letters," which arose in New England particularly after the War of 1812.

As Cleveland died in 1843, he failed to see his plan accomplished. But there is a striking resemblance to his proposals in the process of the actual establishing of a professorship in music in Harvard. The early program of music instruction at Harvard also carried out Cleveland's ideas, as it was focused upon historical and theoretical aspects of music.

From 1854 to 1857 *Dwight's Journal of Music* carried a series of editorials on music at Harvard, which possibly were written by John S. Dwight, editor of the magazine and a member of the Harvard Musical Association. These articles propagandized for instruction in music and set forth the writer's ideas on what such instruction should include. The first article, in the issue for July 29, 1854, stated that college music in America should be adapted to the needs and position of the American student and should not be modeled after the practices of the German and English universities. Another editorial suggested that elementary instruction in vocal and instrumental music should be provided for all students and that advanced instruction should be given to students who wished to go further in the study of music.[4] The editorial

repeated the essential elements of Cleveland's ideas on the education of the musical amateur in advising the type of instruction the college professor of music should offer. In the issue for August 1, 1857, *Dwight's Journal of Music* cited an article which declared that the colleges should not aim to train musicians but should give to college students a general acquaintance with the principles of music, the construction and history of music, and the lives and works of the great composers. This article also advised the colleges to provide instruction in singing for social purposes and for the services of religion.

But Harvard at that period was a place for "disciplining the minds" of students; and it maintained a prescribed course of traditional studies, except for one elective allowed juniors and seniors. Such conditions would not be favorable for the entry of music into the curriculum. In President Hill's administration (1862-69), Harvard policy began to change from the idea that the college should be a place for the discipline of the minds of students through a prescribed curriculum of classical, mathematical, and philosophical studies. Harvard began to put more emphasis upon the principles which held that individual differences should be recognized and that the college should enable the student to make some preparation for some specialized pursuit.[5] To this end, and in response to public demand,[6] the college began to allow students some freedom in electing studies. After President Eliot succeeded Hill in 1869, the elective system was greatly extended; many new subjects gained entrance to the college curriculum.[7] Freedom of election of studies and the entrance of new subjects into the curriculum opened a way for the inclusion of music among college studies.

Not only was there agitation for college music outside the colleges; college authorities, too, began to believe that the study of music should be included in the college curriculum. Shortly before he became president of Harvard, Thomas Hill declared himself in favor of music in a college education:

> The worst deficiencies of our school and collegiate education in these respects have been, perhaps, the omission of any direct cultivation of a taste for the beautiful, melodious, and harmonious in nature and in art. . . . If the love of beauty and an ear for harmony were cultivated only in fitting proportion to the cultivation in other departments, [that is, art studies should be accompanied by other "intellectual" studies] then so far from enervating the man, they will add depth and intensity to some of those higher emotions and sentiments which lie at the foundation of a noble and manly character.[8]

And Charles W. Eliot, in his inaugural address at Harvard in 1869, showed that he approved of including the fine arts in college education: "We must

try to satisfy the cravings of the select few as well as the needs of the average many. We cannot afford to neglect the Fine Arts."[9]

So by 1871 a combination of circumstances made a situation that was quite favorable for the inclusion of music among college studies at Harvard: students were given some free choice of studies; new subjects were entering the curriculum; definite suggestions were made for the subjects that college music study should include; and Harvard presidents approved of music as a college subject.

The events of the decade before music was established as a regular college study very closely coincide with Cleveland's plan for establishing a Harvard professorship in music. The death of Levi Homer in 1862 left vacant the post of the instructor in music (established 1855) at Harvard. Shortly before that time, John Knowles Paine had returned to Boston from Germany. Paine had been studying musical composition and organ in Germany, and had won recognition there as an organist and composer. After Paine returned to Boston, he demonstrated his abilities in organ recitals. The college authorities soon recognized Paine's achievements and employed him as instructor in music. Paine trained the chapel choir, gave some class vocal instruction, played for the chapel services, and taught some private lessons in harmony.[10] In 1863, the second year of Hill's administration, Paine gave a series of lectures, *On Musical Form*, as a part of Harvard's system of University Lectures.[11] Though these lectures were not open to undergraduates,[12] their inclusion in the University Lectures was an indication of further official recognition of music in the college.

Although Paine did not begin with lectures on the history of music, there is a parallel in later events with Cleveland's suggestions of 1840. Beside his organ playing in chapel services, which assertedly stimulated zeal for music among teachers and students,[13] the result Cleveland had hoped for, Paine directed an amateur choir of townspeople and played the organ in a series of subscription concerts on the Harvard campus in 1866. The musical standards of the concerts may be judged by the program given in June, 1866, which included organ compositions of Bach and Mendelssohn, and choral compositions by Mozart, Bach, and Mendelssohn.[14] Harvard recognized Paine's services by awarding him the honorary degree of master of arts in 1869.[15] Then in 1870-71, the second year of Eliot's administration, Paine gave eighteen illustrated lectures on the history of music as a part of the Harvard University Lectures.[16]

After these opportunities to see that Paine was able to deal with musical composition and the history of music, the college authorities established a course in the theory of music as an elective study in the college curriculum

in the academic year, 1871-72.[17] The dean of the college faculty anticipated that two more courses would be offered within the next two years and that "the fundamental principles of the theory of Music may thus be taught in college with the same thoroughness as mathematics."[18] Evidently the study of music was to be a "mental discipline."

Oberlin, 1865-1888.—By 1865 the interest in music in Oberlin College and in the town, and the demand for instruction in piano and organ on the part of many women students[19] developed to the place where more ambitious efforts for instruction in music seemed to be justified. In that year the Oberlin Conservatory of Music was established as a private enterprise. The Oberlin College catalogue for 1865-66 described the ambitious program of instruction in the conservatory. The conservatory was divided into two departments, a school of sacred music and a school of secular music. It was announced that instruction would be given in all branches of the study, composition, and performance of sacred and secular music, including conducting and a three-year course in music theory. The latter comprised the study of harmony, counterpoint, fugue and composition. It seems probable that the conservatory instruction was directed toward educating teachers of music, and choir leaders and organists for the churches.

After a short existence as an independent institution, the conservatory became organized under the control of the college in 1867, during President James H. Fairchild's administration. The conservatory, however, still had to rely on its own income for financial support. George S. Steele, formerly head of the school of secular music, was appointed professor of music in the college.[20] The college catalogues dropped announcements of the school of sacred music and the three-year course in theory, and stated that instruction would be given in voice, piano, organ, harmony, and choral singing. These studies, with violin, violoncello, and wind instruments added later, were essentially the ones that the catalogues listed in the conservatory until 1891.

In the fifteen years after 1874 the college catalogues indicated the intentions of the authorities to systematize the work of the conservatory of music and to encourage students of music to educate themselves in other branches of study than music. Beginning in 1874-75, the catalogues announced a specific outline of the work to be done in music. They indicated that harmony was an extended course in music theory, for it included counterpoint, composition and analysis. It was also announced that music students would not be allowed to enter the last year's work in any department of music until they had attained a certain standard in "an English education." The work of the conservatory was officially recognized by the college in 1880-81 to the extent that the college awarded diplomas to music students who met the required standards.[21] The

position of the conservatory in this period was strengthened by an increase in the number of its students and faculty members, according to statistics in the college catalogues and the *Annual Reports*.[22] The number of teachers in the conservatory faculty increased from four to sixteen in the same period, according to the college catalogues.

The development of the Oberlin Conservatory of Music in the first twenty-five years of its existence was influenced by the examples of European conservatories, particularly by the Leipzig Conservatory of Music. The similarity of the Oberlin Conservatory to the Leipzig Conservatory in its emphasis upon thorough training in the theory of music and in applied music (performance of music) may be seen in the foregoing description of the instruction in music at Oberlin. This influence probably began in 1867-68, when George Steele, director of the Oberlin Conservatory, studied in the Leipzig Conservatory.[23] Fenelon B. Rice also studied piano and harmony there in the same year. At the end of Rice's period of study in Leipzig, Oberlin employed him as instructor in music. In 1871 he was appointed professor of music in the college and director of the Oberlin Conservatory.[24] Several other faculty members were trained in the Leipzig Conservatory; an observer stated in 1901 that, of the 25 teachers in the Oberlin Conservatory, 16 had studied abroad and most of them at Leipzig; nearly all of them were graduates of Oberlin.[25] Thus the Leipzig influence and the Oberlin tradition were strengthened.

Although the Oberlin Conservatory of Music was financially independent until 1885, the college was in a position to influence conservatory policy, for the college authorities appointed all the teachers in the conservatory.[26] After 1885, when the college became responsible for paying definite salaries to the conservatory director and teachers, though the conservatory still was to be self-sustaining,[27] the influence of the college may have been strengthened. There was no change, however, in the primary purpose of the conservatory in training professional musicians. This may be seen in the course offerings and in the 1889-90 catalogue statement that the conservatory ". . . aims at the production of intelligent musicians of liberal culture in the various branches of musical activity."

Oberlin authorities of the late 1800's, however, did not confine their ideas on music instruction to the narrow field of training the specialist in music. They were also concerned with music instruction for social good, with emphasis upon religion and morals. According to President Fairchild, in whose administration (1866-89) the conservatory became affiliated with the college, a conservatory of music in Oberlin College was justified for the following reasons: 1) Music, as one of the great forces in society, must be given the direction of men and women trained in Christian schools of music (Oberlin with its strong religious background filled that qualification). 2) The desirable and natural place for a

school of music is in the neighborhood of a university providing general, Christian education, where leaders of choirs, church organists, and teachers of music may gain ". . . breadth and substance of personal character—something more than mere effervescence of sentiment." 3) Beside the benefits that the college can give to musicians, the school of music can be an educational and spiritual force in the college through giving concerts and furnishing music for religious services.[28]

Fenelon Rice, the director of the conservatory until 1901, agreed with Fairchild's opinion that musicians should be trained in a school where the religious influence was strong.

> . . . the great need . . . was that of schools in which this higher development [in music education] could be coupled with a thorough Christian growth on the part of the student, or at least where the student might enjoy opportunities for the highest musical culture, and at the same time be surrounded with such an atmosphere as should foster the development of Christian character.[29]

Even the college catalogues show the strong religious interests of the college authorities in relation to the school of music. The catalogue for 1884-85 contained the following statement concerning the conservatory:

> Its work is carried on in a preeminently religious atmosphere. Its teachers are all Christian men and women, who believe that the highest attainments in music need not and should not be purchased, as they too often are, with a lapse from good habits or the loss of Christian faith.

Thus was carried on the ideal of the connection of music and religion which had been propounded in earlier years of Oberlin's history. But there was a change of emphasis. Early Oberlin used music as the "handmaid of religion"; music was an enhancement of the spirituality or excitement of religious services and revival meetings. In later years, the professional training of musicians was the principal aim, this to be carried on in a religious atmosphere for the better direction of the progress of music and for the preservation and development of Christian character among musicians. In both instances, however, Oberlin stressed the ties between music and religion.

Oberlin also attempted to give the music students a broader education than that involved in the study of the theory and performance of music. It was announced in 1876 that conservatory students had free access to the course of art lectures in the college and that lectures were given to them on acoustics and the history and aesthetics of music;[30] the catalogue of 1888-89 stated that the college library was open to all conservatory students.

Thus the leaders in Oberlin made efforts to see that the students of music got

some benefit from their association with the college through the Christian influence of the institution and the opportunities it could offer them for their general education. Nevertheless, the conservatory neglected the general college student. Music instruction in this institution developed according to European standards of musical education for the professional musician, with primary emphasis placed upon theory and performance of music.

On the other hand, the conservatory of music made some contributions to the college students that might not have been so extensively available in the absence of such an institution. In return for the opportunities afforded by its relation to the college, the school of music provided free instruction in choral classes, directed the singing at chapel services, furnished music for commencements and other public occasions,[31] and provided occasional lectures on music for the college student body.[32] But, as the college itself had formerly provided for these services, the conservatory made no unique contribution except, perhaps, through increasing the number of concerts, providing more music for college affairs, and strengthening the work of the Musical Union.

The Oberlin Review gave accounts of the music at commencements and described various concerts which were presented by faculty members of the conservatory, by students, and by the orchestra, glee clubs and chorus. The concerts included religious and secular music by such composers as Mozart, Beethoven, Schubert, Schumann, Fauré, and by lesser composers such as Buck and Becker. Student literary societies devoted a part of their programs to musical selections as early as 1874; and, at the monthly "rhetorical exercises" of the college, the students heard music provided by conservatory faculty members and by students. Occasionally the conservatory gave a concert for the college, when musical programs were given in the place of the usual Thursday lecture.[33] *The Oberlin Review* for February 25, 1882, carried the comment: "We only wish these treats might not be so rare." In 1888 the director of the conservatory further extended the opportunities for college students to hear music by offering to admit the members of the junior and senior classes to the weekly recitals of the conservatory. College students had formerly been barred from these recitals.[34] This exclusion of college students from recitals is some indication of the relation of the conservatory to the college student.

In addition to the music provided by the local musicians, the college students had opportunity to hear, at a price, "imported" soloists, chamber music organizations, choruses, and orchestras. The conservatory arranged for part of these concerts; the rest were brought by the Union Library Association, an organization of the student literary societies. From 1875 to 1890 *The Oberlin Review* listed concerts by Remenyi, Louis Maas, the Mendelssohn Quintette Club, the Fisk Jubilee Singers, and others. Of course, it was possible for students to go to nearby Cleveland for concerts. Special trains were run from Oberlin to Cleve-

land in 1879 to accommodate those who wanted to attend the concerts given by such musicians as Remenyi, Madame Rive-King, and Remmertz.[35] It seems possible that students also would be able to attend the performances of the Cleveland May Festival.

College students who could read music were allowed to sing in the church choirs and possibly were admitted to the Musical Union (an organization of church choir members and conservatory students) if they had enough musical ability.[36] The Musical Union furnished opportunities for students to become acquainted with great oratorios through the annual performance of Handel's *Messiah,* and performances of such works as Mendelssohn's *Elijah* and *St. Paul,* and by 1890, Brahms' *Requiem.* Even though the number of college students able or inclined to join the Musical Union may have been small, the concerts which presented such music made a real contribution to the musical and cultural life of the college. It may be doubted that the Musical Union could have presented such works without the aid of the musical direction furnished by the conservatory and the strengthening of the chorus through participation of large numbers of conservatory students.

With so much music of the highest type available to college students, with teachers of music on the college campus, with the long tradition of music being an important part of Oberlin College life, and with college authorities looking on music with favor, it is not surprising to find some provision for attention to music being made in the college course of study. The first credit toward an academic degree for the study of music came about through the inclusion of music lectures in the course of lectures on art that the catalogue listed in the prescribed work for candidates for the B.A. degree. By 1878-79 it was announced that this course would include lectures on music as well as lectures on architecture, painting, and sculpture. Poetry was added later. Additional subjects came into the studies of the senior year in 1888-89, and the art lectures, formerly a senior requirement, became an elective course. It would seem that thirty hours of lectures devoted to five art subjects[37] would not provide much musical education for college students. Nevertheless, the Oberlin authorities believed that the aesthetic area was sufficiently important to make study in that field a required part of the college course.

At the same time that the readjustments in the college courses brought about the change in the status of the art lectures (1888-89), Oberlin College approved music as a subject to be accredited in the courses of study leading to academic degrees. The college catalogue announced that a limited amount of studies in harmony and counterpoint after the second term's work could be substituted for any elective in the college course; and, upon recommendation of the conservatory faculty, the work of the last two years of the conservatory courses in applied music could also be accredited on the same basis if accompanied by a thesis

on some musical topic. The latter requirement was apparently a sort of guarantee that the student had attempted some "scholarly" study of music. The college would not credit more than three single studies in music of one term each toward the academic degrees. The courses available for credit were traditional conservatory courses and apparently were not planned for the college student.

There was some agitation, however, for courses in music which would meet the needs of college students. *The Oberlin Review,* published under the auspices of the Union Library Association, editorialized on this subject in the issues of September 23, 1882, and June 23, 1883. The second editorial is particularly interesting. It expressed the hope that a professorship would be established which would provide for regular recitals and for education in the appreciation of music. It also voiced the desire for more exchanges of advantages between the conservatory and the college so that music students might take college courses and college students might have more music. Another article in an Oberlin publication advised that listeners to music should be educated through hearing the best music, through learning something of the nature and history of the art from lectures and from books, through gaining some "practical competence in the art" (this presumably is performance or composition), and through gaining an acquaintance with the various styles of composition and the elements of musical criticism.[38]

Though not yet ready to provide courses in music for the college student upon such a comprehensive scale, the college and the conservatory had already begun to draw closer together in practices and ideals. This movement may be seen in the following steps: The conservatory, founded as a private institution, soon became connected with the college as an institution which aimed to train musicians in such a way that they might make their most fruitful contribution to society. The conservatory and the college were united in the aim of developing Christian character in their students. The regular courses of study of the two institutions, however, were still widely separated, though the conservatory provided free choral classes for college students. The conservatory, following the example of European conservatories of music, offered instruction for the purpose of training specialists in music and made no requirement that music students should take college studies; nor would the college give credit to its students at first for the study of music. As the conservatory had to depend on its own income for support, it seems likely that it would attend mostly to the music students rather than directing large efforts toward the musical education of college students. After some years, however, the conservatory began to bring its path closer to that followed by the college by requiring certain educational standards of its graduates in music. The college, in the meantime, began to use more of the potentialities of the conservatory for its own academic program: first, by including in the art lectures a series of lectures on music given by the

director of the conservatory; and then by the very important step of granting credit toward an academic degree for the study of music. In this way, the foundation was laid for the closer relations of conservatory and college which came about through the development of courses planned for the general college student, through further accreditation in the college of the study of conservatory courses, and through the requirement of college work in the education of music students.

Vassar, 1861-1891.—At the meeting (1861) for organizing the Board of Trustees for Vassar College, Matthew Vassar, founder of the college, stated his views on the subjects he wished to be taught in that institution. He expressed the hope that the course of study would include, among other subjects, "Aesthetics, as treating of the beautiful in Nature and in Art."[39] The process of establishing the curriculum at Vassar began shortly after this first meeting, and the college was opened in 1865.

The development of the studies in music in this college for women faced the same difficulties that affected the determination of the content and arrangement of the entire college course of study. John H. Raymond, who became president of Vassar in 1864, described the somewhat chaotic conditions attendant upon establishing the curriculum.[40] In the first place, Matthew Vassar's endowment for the college did not provide for the support of instruction. This situation made it necessary for the school to depend nearly entirely upon student tuition receipts. In the second place, the lack of organized preparatory schools to fit women for college and the lack of any recognized system of college education for women made it necessary for the college to begin with a provisional plan which would allow students, under the direction of the president and faculty, to choose their studies according to the needs of each individual. Despite these difficulties, two complete courses of study were established by the end of the college's third year. The emphasis in the first course was upon ancient languages and literature, mathematics, and philosophy; in the second, more time was devoted to mathematical and physical sciences and the modern languages.[41] In the last two years of each course, students were permitted to arrange their course of study on an elective basis.

The founder's desire for instruction in aesthetics was realized to some extent in the establishment of "extracollegiate" departments of music and art when the college was opened. The 1866-67 Vassar catalogue announced that studies in music would include voice, piano, organ, thorough-bass, and composition. For any of these studies the student was required to pay an extra charge over her regular tuition. As Vassar College had to rely upon student tuition for the support of instruction in regular college subjects, it is probable that extra charges were made for music and art studies in order that instruction in these subjects could be provided for without drawing upon regular tuition receipts. The music

staff—seven teachers of music headed by Edward Wiebé, professor of vocal and instrumental music[42]—and the art staff were not a part of the college faculty.[43] The program of musical instruction, according to the college catalogue for 1866-67, was also isolated. Music subjects were not a part of the college course of study; students who pursued a single study in music or art throughout the college course would be required to spend an extra year in college because of this additional work.

Important changes in the college music program soon took place. Frederic L. Ritter took Wiebé's place as professor of vocal and instrumental music in 1867. Ritter's qualifications for the work at Vassar were perhaps as good as could be found among musicians available for college teaching at that time. He had been well educated in musical lines in Germany and France, and was professor of music in a European seminary before coming to America in 1856. After his arrival in the United States, he organized and conducted choral and orchestral societies in Cincinnati and conducted choral societies in New York.[44] Ritter was a composer and a writer on musical subjects; he is perhaps even better known for his two-volume *History of Music,* his *Music in America,* his treatises on harmony and ear training, and his other writings, than for his activities in other lines. Ritter had the opportunity to influence the shaping of the policies governing musical education at Vassar for over twenty years, for he was head of the department of music until it was brought entirely under college control in 1891. It is interesting to note that the principal developments in accredited music study at Vassar in Ritter's time were in the theory and performance of music, the same subjects which were emphasized in the European conservatories.

The Vassar catalogue for 1867-68, which first listed Ritter as head of the music department, showed that music was coming into the college as well as continuing in the extracollegiate branches of instruction. This change in the status of music might be due to two factors: first, the movement toward a definite course of study for students; second, the possibilities of a high standard of musical instruction under Ritter's direction. It was announced that all students could enter a free choral class where they would be instructed in elementary music theory and in singing. In the same year, Ritter began to offer his illustrated lectures on the history of music, which he continued to give until the end of his administration, and which were carried on afterward by Gow and others. The choral classes and history lectures were not accredited in the regular course of study, but they did provide an opportunity for all students to learn something about music. They also served to keep a closer connection between the college and the extracollegiate department and its later development, the conservatory. This tie was weakened later by the dropping of choral classes and by further developments which will be described.

A very important development of the year 1867-68 was the entry of music

into the college course of study. President Raymond has said that the trustees and the founder of the college agreed that Vassar should provide for aesthetic culture through instruction in music and art, for ". . . there must be no lowering of the standard of womanly refinement and grace."[45] In accord with this policy, the Vassar catalogue (1867-68) contained a statement which urged students to take an art course in addition to their regular studies. It also announced that proficiency in music or art would be accepted as an equivalent for one of the prescribed studies in literature or science. The branches of music study which were actually given in 1868-69 were chorus, piano, and solo singing. Organ, harmony, and history of music were added later. These were the subjects that Vassar offered until 1876.[46] Thus, Vassar granted some credit toward the baccalaureate for the study of music before either Harvard or Oberlin. Whereas Vassar first gave credit for the study of performance of music, Harvard first recognized theory of music as a proper college study, and Oberlin, after the lectures on fine arts, recognized both theory and performance of music.

President Raymond stated the attitude at Vassar toward college students' study of music at this time:

> It is understood, in the outset, that the college is in no special sense an art school. The claims of general intellectual education are paramount. Aesthetic culture, however, has a recognized place in a complete and well-proportioned training. . . . In providing for instruction in music . . . the aim has been to reconcile two things,—a proper subordination to the claims of the academical course, and a high order of instruction in the arts themselves.

The first object was secured, Raymond said, by permitting the student to take not more than one art study at a time and by limiting the student to two lessons a week and one practice period of forty minutes daily; the second, by adopting high standards of instruction under accomplished teachers.[47] It is evident from this that studies in music were considered of value for their contribution to the enrichment of students' lives and not for a supposed disciplinary function. Music study at Vassar during this period, though kept in a subordinate position, did not have to be extolled as a mental discipline in order to win some place in a program of college studies.

During the academic year 1877-78, Vassar College converted the extracollegiate departments of music and art into schools of music and art.[48] In accordance with a plan proposed by the Art Committee of the Board of Trustees,[49] Vassar established these schools for the purpose of training persons who wished to study music or art as a specialty.[50] Until 1892 the schools of music and art were under the direction of special heads, responsible to the president, but not related to the faculty of the college.[51]

The advantages of having such schools would be felt in an increased number

of students and the resulting benefit to the college treasury. The latter was mentioned in President Raymond's report for 1876-77.[52] Vassar evidently was not alone in establishing separate schools of music and art for financial reasons; President L. Clark Seelye stated that Smith College had to make the same arrangement in its early years in order to provide opportunity for college students to study music and art.[53] The records of income and expense for the school of music at Vassar would indicate that it did help college finances for a time. From 1877-78 to 1883-84 the school made an annual profit ranging from $2000 to slightly over $3,800.[54]

At the time of the establishment of the separate schools of music and art, it was thought that such an act might bring questionable influences into the college life. President Raymond observed that the principal objection to the experiment pertained to the introduction into the college of a special class of resident students, who, with the adventitious attractions of art studies, formed an influence which might divert the younger college students from "the sober ends of general, disciplinary education."[55] Thus, even though some recognition had been given to the study of music, it may be seen that such study was believed to be much less important than the mainstays of the curriculum and that it was still regarded as a potential bad influence upon a college student's career.

The subjects taught in the new school of music were essentially those which were offered in the old extracollegiate department. The various branches of music study available to students, according to the Vassar catalogues, were theory of music, including harmony, counterpoint, canon and fugue, instrumentation, and musical form; singing, including classes for sight reading, chorus classes, and solo singing; piano, including individual and ensemble work; organ, with the emphasis upon its use in church services; and history of music, aesthetics, and acoustics. The chorus classes seem to have been omitted after 1880 as no enrollments were listed after that time, and the catalogues ceased to mention these classes after 1882. The enrollment records show that instruction was given in violin beginning in 1881-82, and that a few students took lessons on the guitar from then until 1888. The work in music history, aesthetics, and acoustics was evidently treated as an "extra," for there is no indication in the records that students enrolled in any such courses between 1873 and 1891.[56] Credit has been given to Vassar for the introduction of ear training where Ritter prepared his *Musical Dictation* as early as 1887.[57] For the instruction in these branches, except for classes in sight singing and the lectures on music history, aesthetics, and acoustics, the Vassar catalogues specified payment of extra fees until the college took complete charge of the music instruction in 1892.

Vassar went a step further in recognizing special study in music, even though such work was done by the student *in absentia*. In 1887 the catalogue announced

that the college would offer the bachelor of music degree. The college took no responsibility evidently for training the candidates, but gave examinations on musical composition and music history and required the candidate to submit a musical composition to the examiners. The number of people to whom the degree was awarded was small, as the Vassar catalogues show. In 1899 President Taylor recommended the withdrawal of the degree, since the college had no courses leading to it.[58] Thenceforth the catalogues omitted any mention of the degree offer.

In the meantime, the college student was permitted to take advantage of the studies in music. The Vassar catalogues continued the statement which urged college students to take some work in music and art. By 1876 college credit assertedly was not granted for the performance of music alone. Such study began to be hedged about by regulations. In the first place, the catalogues announced that only those students whose general scholarship standing was good might substitute marked proficiency in music for one semester study in the college course. In the second place, the student was required, as at Oberlin, to devote part of her time to the study of harmony.

Shortly after Vassar began to award the bachelor of music degree to qualified students, the recognition of music study for college students at Vassar seems to have been diminished. Vassar authorities have stated that Vassar made no allowance for studies in the theory or practice of music in estimating hours counting toward the B.A. degree.[59] In the third year of President Taylor's administration (1889) the Vassar catalogues began to omit the statement of preceding years which declared that studies in music or art could be taken as an equivalent to a college study. President Taylor stated in 1892,[60] however, that Vassar provided in elective courses for the study of the theory of music. College students did take studies in music between 1889 and 1892, but the records do not show whether these studies were accredited.[61]

The developments at Vassar through the first twenty-five years tended toward a separation of music instruction from general college instruction. Beginning with an extracollegiate department which was devoted to the instruction of students of the college and preparatory school, the department was converted into a school of music which trained special students of music as well as college students. The move toward the special student of music was extended by the awarding of the bachelor of music degree, even though Vassar did not provide a curriculum leading to it. These extensions of music to a special class of students were climaxed by the possible withdrawal of college credit for the study of music.

The figures available on enrollment by college students in particular subjects (1888-89 to 1891-92) show that instrumental music enrolled four times as many students as other studies, except in 1888-89 when there were nearly

half as many students in vocal music.[62] There is little other indication of the number of college students who studied music. It has been stated that more than 100 college students studied in the school of music in the year 1880-81.[63] From one-third to one-half the members of the graduating classes from 1880 through 1884 elected some music during their college course; the records do not show what type of music was elected.[64] Vassar catalogues for the three years 1887 to 1890 show that 37, 32, and 33 students took music during those three years.

The catalogues show that there were never a great many special music students. The average number in attendance for the fifteen years that the school of music existed was 32. Of these, many did not complete the course in the school of music; the Vassar catalogues show that only 75 diplomas were issued during this time to students who had fulfilled the school of music requirements.

One of the most interesting developments in music at early Vassar, especially from the standpoint of those educators who see music history and appreciation as the most suitable field for the general college student, was Ritter's practice of giving to the students illustrated historical lectures on music. For many years merely an extracurricular development which received much less emphasis than the work in theory or performance, these lectures served to give college students and music students an opportunity to gain a deeper insight into the music they studied in their other work and into that which they heard in concerts.

The Vassar catalogues from 1868 to 1876 announced that Professor Ritter delivered lectures on the history of music which would be illustrated by characteristic compositions of the great European composers performed by distinguished artists. An 1868 account of these "historical recitals" at Vassar gives an indication of some of their content. The concerts included old compositions for voice and piano, folksongs and piano compositions based on them, and compositions of the then "modern" German school—those of Schubert, Schumann, Liszt, Franz, and Ritter.[65]

In the winter of 1869-70 Ritter and his wife gave a series of historical recitals of vocal and piano music in New York City. According to Ritter's account, the programs were chosen with a view to calling attention to unknown musical literature and to replacing stereotyped concert vocal pieces with arias of deeper significance, German *Lieder,* and folksongs of various nations. Included in the programs were piano compositions of historical and artistic importance. The programs were arranged in accordance with the development of the schools of composition of various nations.[66] The lectures which accompanied these recitals probably were the ones which were given at Vassar College at the time.[67]

By 1879 every concert at Vassar was prefaced by an explanatory and ana-

lytical lecture from Ritter. In addition, he was given a regular bimonthly series of lectures open to all students, which he had begun in 1877.[68] By 1881 Ritter had increased the number of lectures so that they came every week.[69] The weekly lectures on the history of music later on were given to the special students of music, as Ritter reported in 1889.[70] In the meantime, he gave for the college separate courses of lectures and concerts which illustrated epochs in the history of music.[71]

Ritter had a conception of the relationship of the development of music to other phases of world culture. For examples, his lecture on piano music of the romantic school involved a discussion of the origin of romantic literature and the connection between romantic music and literature;[72] he announced his intention of showing how the great epochs in music have been coincident with those in art and politics;[73] he gave a lecture on the development of musical art in its relation to the intellectual life of the principal ancient and modern nations.[74]

Thus Ritter worked out a scheme aimed toward heightening the appreciative abilities of the Vassar students. His ideas on the relationship of music to other aspects of our civilization, regardless of how thorough or superficial they were, sound quite modern, when the present concentration of effort on the correlation of knowledge is considered. Ritter's work in these areas certainly resembles later work in music appreciation.

Attempts were made at Vassar to insure opportunities for students to hear music from the very beginning of Ritter's work in 1867. In the first year, he planned to present a series of concerts to be given by students, resident music teachers, and artists engaged from outside Vassar.[75] This plan was followed throughout the twenty-four years of Ritter's administration of music at Vassar. Beside these concerts, there were the performances of the college musical organizations which added to the musical life of Vassar College.

It was announced in 1868 that the series of concerts were to consist entirely of good music.[76] The programs of the concerts show that this aim was realized. The lack of an orchestra or instruments for reproduction of music is reflected in a concert of 1867 when orchestral music by Mozart and Beethoven was performed in a piano arrangement for eight hands. The remainder of the program was given over to piano music by Chopin, Beethoven, and Mendelssohn, and songs by Franz, Mendelssohn, and Schubert.[77] In the following year a program given by the music faculty and a violinist and 'cellist brought from outside the college included Beethoven and Mozart trios, a Mozart sonata, and songs and arias by Mendelssohn, Handel, and Mozart.[78] Bach organ works also made their appearance, as in an 1868 concert given by the faculty.[79] This is the type of music which Vassar students had an opportunity to hear. By 1870, Vassar students heard orchestral music performed by orchestras on the Vassar campus.[80]

When the school of music was established in 1877, these concerts, free to all students, were continued. By 1879 the Vassar catalogues were announcing eight or ten concerts each year which were free to all students. Many of the Vassar concerts were given over to chamber music. Ritter observed that of the six concerts usually given for the students during the academic year, three were devoted to chamber music in its various forms.[81] After the better pipe organ was erected in 1882, organ concerts further extended the possibilities for hearing music. Biweekly or monthly organ recitals were given for the students by 1885.[82]

The student concerts also contributed to the possibilities of hearing the music of great composers. As early as 1869 the Cecilia Society, under Ritter's direction, was organized by the students for the promotion of musical culture in the college. Once a month the members of the society gave a concert before invited guests.[83] Other student concerts were given each year as a part of the program of the music department.[84]

The college chorus, the chapel choir, and the glee and madrigal clubs made a further enlargement of musical opportunity. In the 1870's the chorus performed compositions by Beethoven, Schumann, Pergolesi, and Mendelssohn.[85] Vassar students had organized their own college glee club under a student director by 1885.[86] College classes had their own singing groups, for freshman and sophomore glee clubs were mentioned in 1885.[87] The existence of madrigal clubs was announced in Vassar catalogues for three years beginning in 1875-76. That Ritter was interested in English madrigals is indicated in his use of them in the Poughkeepsie Vocal Union concerts (see page 135). The chapel choir provided special concerts for the students.[88] Choir concerts of Christmas music had become "a pleasant custom" by 1885.[89] It may be presumed that the choir also made a contribution to the chapel services which all students were required to attend.[90] The chapel choir furnished the illustrations for Ritter's lectures on music history at least in one instance. On this occasion the subject was "Ancient Vocal Music and the Protestant Hymn Tune."[91]

In the days before the radio, the phonograph, and the more widespread use of the mechanical player-piano, concerts must have been particularly valuable for enriching the students' lives and for giving more musical experience to students who were particularly interested in music. Of course, Vassar students could go, and they frequently did go,[92] to New York City to hear the music performed by the Damrosch or Philharmonic orchestras, by the opera companies, in organ recitals, and in various concerts. They could also hear occasional recitals in Poughkeepsie.[93] Choral associations in Poughkeepsie furnished other opportunities for the hearing of music. Oratorio societies existed, among them the Poughkeepsie Vocal Union, which was organized in 1881 with Ritter of Vassar College as conductor. This society sang compositions by Palestrina,

Bach motets, English madrigals, oratorios, and other compositions of somewhat less importance.[94] So in these various ways Vassar students had opportunity to hear music and to participate in the performance of music when the school of music existed at Vassar.

Vassar abolished the school of music early in the 1890's. Soon after his inauguration in 1886, President Taylor found that Vassar College had to deal with the question of the place of the arts in the college curriculum. He saw that the music school at Vassar, in common with other music schools, attracted to itself students of inferior academic preparation. Requirements for entering the music school were so low that they reacted on the estimate of music study. The professors of music and art had no place in the college faculty, and the diplomas of the special schools were inferior to the college degree. The death of Ritter in 1891 and the necessity of choosing his successor hastened the readjustment in the place of the arts. Therefore Taylor appealed to the trustees as follows:

> . . . first, to make the art professors members of the college faculty and to abolish the schools, as such; second, to admit to the study of music and art only those students who were of college rank; third, to place in the college curriculum the history and science of Music (and Fine Arts), opening them to *all* students of junior and senior grade; and fourth, to provide the best instruction in practice, as an extra collegiate study.[95]

The trustees carried out this request in the academic year 1891-92; and it was declared that it was their design ". . . to dignify the study of the arts by recognizing their true place in systematic liberal education."[96]

Other conditions at Vassar made possible and advisable this change of status in music and art studies. President Taylor had found that the college could pay its way with 300 students or a few less.[97] The college catalogues show that enrollment at Vassar had increased from 162 in 1886-87 to 301 in 1891-92. The Board of Trustees closed the schools after this figure was reached. Furthermore, the school of music receipts were less than its expenses from 1887-88 to 1891-92.[98] The authorities evidently believed that Vassar could well afford to abolish the special schools. The expansion of the Vassar curriculum created another favorable situation for the entry of music and art into the college proper. During the eight years of Taylor's administration to 1894, the number of elective courses was more than doubled.[99]

This combination of circumstances led to the establishment of music study in the college curriculum. Vassar placed music study upon the same basis as that at Harvard: studies in the history and theory of music were accredited toward the baccalaureate, but credit for the study of applied music was withheld. President Taylor said in 1899 that he was increasingly sure of the wisdom in changing the status of art study at Vassar: he declared, "We have made progress

whenever we have recognized that our work as a college is not technical but liberal, not professional but cultural."[100] The assumption was, then, that studies in the theory and history of music were compatible with the ideals of a liberal education, but that studies in applied music did not fit in with such ideals.

Thus music studies had become established in the curriculums of the three colleges in the latter nineteenth century. In Vassar and Oberlin the development of music for the general college student was overshadowed, under strong European influence, by the emphasis upon training the specialist. At Harvard, too, the principal emphasis in music courses was soon to be directed toward specialized training. In each institution, history of music held a small place. Theory of music was at first the only accredited branch of study at Harvard. In Vassar and Oberlin, performance of music held the spotlight. All three colleges did little work in music organized particularly for the general college student until around the beginning of the twentieth century. The following sections will show briefly and generally the policies and practices in each college with regard to the significance of theory, history, and performance of music in the general education of college students.

Theory of Music

As commonly used in speaking of college courses in music, the term theory of music designates those subjects which deal with the materials and processes of musical composition. Among these subjects are the following: harmony, a study of chord structures and their relations; counterpoint, a study of the art of adding melody to melody; orchestration or instrumentation, a study of writing music for combinations of instruments. Practical application of these studies is usually made in critical analysis of the form and content of musical compositions and in composing music.

Preceding chapters have shown that this area was the principal concern of college music teaching in several institutions in the latter nineteenth century. Though the theory of music was considered an important area of study at that time for educating the general college student in appreciation of music, other studies in history and appreciation became more important for that purpose about the beginning of the present century. In general, the theory of music, with the exception of introductory work, has generally been considered the work of the student preparing to specialize in music. For an advanced understanding and critical knowledge of music, however, studies in this area are considered important, as at Vassar. And as a study leading to self-expression in musical composition, the theory of music is important to those students who have the desire to compose music.

Harvard.—The theory of music was the principal accredited music study at Harvard for a period of over fifty years.[101] The first accredited course in music

at Harvard (1871-72) was Theory of Music, including harmony, counterpoint, and free composition. Three courses in theory, including harmony, counterpoint and fugue, were established by 1873-74.

Perhaps it was well to begin with these subjects, for they could easily be made compatible with the currently prevalent ideal of studies for mental discipline. Probably they were made to conform, for President Eliot commented that the instruction in music ". . . has commended itself to the Faculty as a serious and difficult subject of study, and a fit part of liberal education."[102] It is conceivable that music would not have been kept in the college course, and that five new courses would not have been added during the first five years if it had not proved to be a difficult and exacting subject.

Until about 1900 the undergraduate theory courses were in harmony, counterpoint, instrumentation, and musical form. In 1880 canon and fugue became listed as graduate study. The only course other than theory until around 1900 was music history (begun in 1874), and even that study was omitted or dropped to a half-course between 1891 and 1900. Additional courses in theory were added after 1900. Graduate courses in music were limited strictly to studies dealing with composition of music until 1916, with the exception of one year (1910-11). Under these conditions, it is not strange to find undergraduate study focused upon theory of music, which would lay the foundation for graduate work.

One experiment, noteworthy from the standpoint of the general college student, was the offering of a course in harmony which was planned particularly for the general student. According to Harvard catalogues, the course was concentrated upon ear training. Though this course enrolled more students than the other beginning course in harmony, Harvard offered the course only from 1927 to 1931.

In the latter nineteenth century, Harvard authorities thought that studies in music theory were valuable for the general college student as an aid to heightened appreciation of music. In speaking of the courses on music theory in 1879, the Visiting Committee on Music stated:

> The main use of the departments of Art in the College is not to train artists, but to train observers. He who is taught to watch the natural logical processes by which all true Music is evolved from simple germs; to perceive the unity of motive appearing in diversity of form, can best understand and feel the resulting beauty;—while one who listens to a sonata or a symphony with merely sensuous enjoyment misses the more elevated and refined delight which belongs to even a smattering knowledge of thematic works.[103]

Professor Paine declared in 1895 that the offering of technical courses for the training of music critics and for "cultivation of musical taste" was one of

the main objects of the music department. But he set the training of composers and teachers as the first aim of the Harvard music department.[104] Even by 1904, Professor Walter R. Spalding was saying that theory courses should be of value in a general education, for ". . . they tend to cultivate the imagination, to refine the taste, and to make the student a more intelligent and appreciative hearer of musical compositions." Nevertheless, he believed there was too much emphasis on such studies in college and too little attention to the literary, aesthetic, and historical aspects of music.[105] Spalding later defined the place of theory courses as being for the training of students intending to follow the music profession.[106] Another Harvard professor, Archibald Davison, has also said that courses in theory have been intended primarily for professional training.[107]

Thus it is evident that in recent years, at least, Harvard authorities have considered theory courses of little significance for the general education of college students. In earlier years, courses of the "appreciation" or survey types had not appeared, so theory courses were tried out for general education purposes. This plan gave way as courses built around the historical and critical aspects of music became the principal offering for the general college student.

Oberlin.—Courses in the theory of music have always been conservatory courses at Oberlin. The theory courses which Oberlin allowed to be substituted for elective college studies beginning in 1888 (see page 125) became accredited courses in the college curriculum in 1893.[108] In 1911, the list of theory courses was expanded to provide a four-year study in harmony, ear training, counterpoint, form, composition, and instrumentation.

The available evidence points out that theory courses have been intended primarily for training the specialist in music. The college catalogue has stated since 1911 that the first-year theory course is intended primarily for conservatory students and that such study ordinarily should be taken only by students who planned to major in music. Evidently studies in theory of music hold little significance for the general college student at Oberlin.

Vassar.—For many years after establishing music in the college curriculum, Vassar placed considerable emphasis upon technical study in theory and history courses. More recently the study of music has been directed toward critical aspects with less emphasis in proportion upon technical work.

For a few years after music entered the curriculum, Vassar employed the head of the music department on a part-time basis. Then in 1895 the college employed George Coleman Gow, formerly an instructor in music at Smith College, as resident professor of music. Gow was a graduate of Brown University, and a student of music both in the United States and abroad. He soon showed his sympathy with college ideals of liberal education. As Gow was head of the

Vassar department of music for thirty-five years, he had an extended opportunity to exert his influence on practices and policies at Vassar.

Before Gow came to Vassar, the college offerings in theory consisted of harmony and counterpoint.[109] Then from 1895 to 1915 harmony, counterpoint, and applied form were the accredited theory courses. After 1915 advanced courses in harmony, counterpoint, and composition were added.

The period from 1927 to 1940 was one of rather extensive experimentation, and it involved much shifting of courses. Music courses were grouped after 1927 in preliminary (not accredited), introductory, intermediate, and advanced studies. Sight singing was preliminary work. In general, the introductory work in theory has been harmony, with ear training, keyboard harmony, and analysis included, and elementary counterpoint (beginning in 1939). The higher studies have been advanced harmony, analysis, counterpoint, and composition. Beginning in 1933, Vassar combined the study of harmony and counterpoint on the intermediate and advanced levels, and in 1935 made possible this combined study on the introductory level. It may be presumed that Vassar joined these studies together in order to give students a better conception of that unity of harmony and counterpoint which exists in actual musical composition.

Vassar made an adjustment in elementary theory courses from 1918 to 1927 which was aimed at providing for two different classes of students. After completing the first half of the elementary theory course, required for all advanced studies, students interested in composition were to proceed in a "constructive" study of harmony and ear training and then to advanced theory courses; students interested in history or interpretation of music were to proceed in an "analytical" study of structure and form. After a few years Vassar returned to the practice of requiring study of the same material in theory as preparation for different branches of advanced studies.

Vassar placed an increasing emphasis upon analytical study of music. In 1930 two semester-courses in analysis were placed among the intermediate studies as preparation for advanced studies in history, criticism, or interpretation. George S. Dickinson, chairman of the music department since 1932, has declared the value of courses in analysis:

> Analytical theory should be offered in its own right, for its cultivation of a technic of observation and for its stimulus to the student with lesser creative gifts. But such studies properly lie on the borderline of history and should derive their viewpoint in part therefrom.[110]

Beside the installment of separate courses, work in analysis has figured more prominently since 1927 in the catalogue descriptions of courses on all levels. The same authority mentioned has given the following reason for this

emphasis on analytical studies: "Analytical theory should accompany writing, and the processes of logical and expressive thought should be deduced from music literature as canons of style, rather than set up arbitrarily."[111]

The men who have been chairmen of the department of music since 1895 have given their opinions on the purpose of offering theory of music in college. Gow considered the study of theory not as a study for the specialist in music alone, but as a means for student expression in the creation of music. Beside this, Gow stated that the study of music as a literature, based on giving students a close acquaintance with great music, is the aim of college instruction in music.[112] Presumably, theory would contribute to this study through work in analysis of musical compositions.

Dickinson stated in 1938 his ideas of the values of courses in theory of music in relation to music study in college. Dickinson declared that the aesthetic experience is the primary objective in school and college music. It is to be gained, he said, through developing a sense of values and perception of musical meaning, and through positive contact with music itself. Such contact is made in listening to music, in performing music, and in writing music.[113] As studies in the theory of music are largely intended, of course, to cultivate the ability to write music, it is evident that Dickinson considered the writing of music one approach to the aesthetic experience.

Dickinson believed, however, that the study of theory would play only a minor role in the musical education of the general college student. Declaring that for such a student the approach to music through a study of theory had failed to justify itself, he asserted that the essential approach is through the study of music itself as a literature. On the lower levels of historical study the student would need only a very modest technical equipment, and only after the second year of the study of music as a literature would there be need for additional work in theory.[114]

The last statement is quite important from the standpoint of the place of music theory in the education of the general college student at Vassar. Dickinson has observed that the greater number of the general students do not have time to go beyond the first level of study of music as a literature,[115] that is, the historical and appreciative study of music. It has been only for advanced courses in the historical field that Vassar has listed prerequisite college courses in theory. Therefore, theory of music courses have not been considered important for the general student at Vassar. Enrollment figures bear out this conclusion.[116]

The next section will show that college authorities have considered the area of music history and appreciation more important for the general college student and that college students have enrolled in greater numbers for work in that area.

History and Appreciation of Music

Although studies in theory and performance of music became widely established as college work before studies in music history and appreciation, the latter subjects have become the most popular and most widely accepted as the best area for the general college student in regard to studies in music as a part of a liberal college education. This has been the situation at Harvard, Vassar, and Oberlin. Around the beginning of the twentieth century, studies in this area made great headway in these three institutions.

At Harvard, courses dealing with the historical, literary, and aesthetic aspects of music became marked shortly after 1900 as the subjects of study for the general college student. At Oberlin, the conservatory of music offered after 1906 a single course in music appreciation in the college for the general college student. This type of student could also take history courses in the conservatory. History and appreciation courses became important at Vassar after the school of music closed in 1891. In all three institutions, most of the general college students who do some work in music have taken only one course in this area, though courses on special subjects, usually on a more advanced level, are available to them. The following paragraphs will show the details of the developments in these three institutions and the ideas related to the changes in this area.

Harvard.—Even before music became an accredited study in Harvard College, there was agitation among men connected with Harvard for the teaching of music as a literature and the history of music.[117] They regarded the study of "music as a literature" as similar to a study of English literature—a study of fine music, its forms, styles, content, and history—with the aim of contributing to the liberal education of the student. This kind of study is still an ideal, as at Vassar.

The agitation for the teaching of music history and Professor Paine's lectures in 1870 on the subject probably prepared the way for the inclusion of music history among the college courses in 1874. The content of the course, as indicated by the examinations recorded in the Harvard catalogue for 1875-76, was taken largely from remote periods of music history. Much attention was given to early schools of composition, to origins of musical forms and instruments, and to early composers.

The Visiting Committee on Music made important recommendations for the treatment of the course. Their suggestions show that they wanted to make the study of music history vital and practical and related to the music that students would be likely to hear. Their report for 1876-77 advised more attention to music of current interest and proposed that at least half the hours be given to what has been done since Bach and Handel rather than giving so

much time to earlier periods.[118] *Dwight's Journal of Music* shows that the concerts at Harvard at that time were for the most part made up of the music of the period which the committee recommended for particular attention. The report for 1878-79 criticized Paine's overemphasis upon factual materials in class and urged that students get this from books so he would have time "to clothe the skeleton with flesh and blood."[119] Evidently the committee wanted to focus the teaching on the development of music appreciation.

Paine probably was interested, at least, in teaching the history and literature of music together. This is indicated in his earlier historical lectures and in the series of "evening conversations" on music which he began to give in 1874. These were similar to Ritter's illustrated lectures at Vassar, and they bear some resemblance to the more recent courses in music appreciation.[120]

Harvard catalogue specifications of prerequisites in performing ability and knowledge of musical structure indicate that Paine usually made music history a technical study, and therefore of little significance to the general college student. But between 1884 and 1887 music history was treated in a non-technical way and thrown open to the general student body. Prerequisites for the course were dropped from the catalogues; and the *Annual Reports* of Harvard College showed a decided increase in enrollment for those years. Paine was in favor of an illustrated music history course that would appeal to students in general.[121] Beginning in 1890, however, music history was given as a half-course on alternate years to advanced students only; not until 1899 did it again become a full course.

Other Harvard authorities beside Paine strongly believed in the value of music history in general education. Charles Eliot Norton declared that colleges should teach music for cultural purposes and not so much for the purpose of training professional musicians. Therefore he believed that colleges should give thorough instruction in music history.[122] President Eliot stated that the history of civilization cannot be understood without a knowledge of music and the other fine arts as an expression of the ideals of mankind.[123]

In the light of these statements, it is not surprising to find Harvard making more provision in this area for the needs of the general student. Enrollments in the music history course increased from a former high of 28 in the 1890's to 121 by 1903-04, an indication that the course was made more generally available and suitable to the general student body. Then, beginning in 1907, with the course, The Appreciation of Music, Harvard gradually increased the number of offerings for the layman.

Paine retired in 1905, and Walter R. Spalding became head of the music division. Spalding had earlier affirmed his interest in courses for the general student. He wanted to provide more studies which would treat of the historical, literary, and aesthetic side of music, including much musical illustration, for it

was in these lines that he thought music should be a subject of liberal culture.[124]

Even so, barriers to enrollment in the appreciation course were not completely removed. The Harvard catalogues to 1914 listed a prerequisite in harmony unless the student satisfied the instructor as to his qualifications. Though this requirement was dropped after 1919, the appreciation course was limited from 1926 to 1932 to juniors and seniors who held a high scholarship rank. This ruling implies that university authorities did not highly respect the appreciation course. Then, because of dislike for the term appreciation, the title of the course was changed in 1931 to The Typical Forms and Styles of Instrumental Music.[125] Scholarship restrictions were dropped.

Both Paine and Spalding declared their wishes to have plentiful musical illustration for their class work. Musical illustration around 1907, however, was limited to personal performance or to such instruments as the player-piano or mechanical reed organ.[126] These opportunities were extended by concerts of visiting musicians,[127] which also served to bring music to students not enrolled in music courses or musical organizations.

In addition to the expansion in general courses, which took place in 1907, Harvard began to add subsidiary half-courses on specialized subjects in 1909. These courses dealt with the music of a single composer or small groups of composers. From 1916 to 1936, however, most of these courses were offered primarily for graduates.

While these courses were being added to the studies primarily for graduates, Harvard added in 1920 on lower levels of study The History and Development of Choral Music, and in 1934 The History and Development of Instrumental Music. By this time four subjects dealing with music history and its literature were available to undergraduates: a general course in music history, a course on forms and styles of instrumental music, and two subsidiary half-courses on the history of choral and instrumental music.

Harvard revised the music courses in 1936 in order to correspond with the plan suggested by Randall Thompson in *College Music* (pp. 132-134), according to a Harvard man.[128] Thompson declared that an introductory course in music is indispensable to give the student some insight into the relation of music and history, to acquaint him with musical instruments and with the forms and structure of music. But he believed that this one course would be enough for the general college student. The other courses on specialized subjects, according to Thompson, should be for the student majoring in music.

Harvard followed this advice, and offered a single survey course in the history of music, listed as primarily for undergraduates. The special half-courses were grouped under the headings Periods and Countries, Styles and Mediums, and Individual Composers, in line with Thompson's suggestion. This reorganization included a change for the special subjects from the graduate level to a

level of studies for both undergraduates and graduates. The number of courses on special subjects has been increased since 1936. A course on musicology, which appeared as a graduate study in 1933, has been placed among undergraduate studies. Graduate courses, formerly devoted entirely to musical composition, included an increasing amount of historical and critical studies after 1916. It is said that this emphasis upon musicology will be continued.[129]

The general college student at Harvard, then, can take the music history survey course, and, if he wants to gain more knowledge of music history and literature, he can go on to the more specialized subjects in this area. The most significant courses for the general student body from the standpoint of enrollment (given in the *Annual Reports* of Harvard) have been the two general courses on music history and appreciation and their successor, the music history survey course. The same conclusion holds true in a comparison with theory courses.

Some departments at Harvard have made attempts to introduce students to a knowledge of the relations of music to other fields, though there is little indication of work toward correlation coming from the music department. The idea and practice of including related fields of study existed at Harvard in the 1870's in Charles Eliot Norton's course on history of art, according to President Eliot's report for 1874-75. In the present century the department of modern languages and especially the history department included lectures on music and musical illustrations in their courses.[130] The recent recommendations of the Harvard Committee on Broader Programs of Study suggested that students' work should be broadened so their studies might cut across more fields. Music was not ignored in their recommendations. These attempts are important in that they tend to spread music in general education and to further the idea that some knowledge of music is an essential part of education.

The next section will show that music appreciation studies were the main field in music for the general college student at Oberlin.

Oberlin.—The extension of music history courses to college students at Oberlin took place during an opportune time for such a development. President Ballantine, at his inauguration in 1891, urged that "art culture," including music appreciation, be recognized as an indispensable part of education.[131] Furthermore, the director of Oberlin Conservatory, Fenelon B. Rice, probably would have approved of music instruction for college students. He later said that college students could profit from a study of music history and from hearing good music. But he qualified this statement by urging that students' abilities should be considered first, for he had small hope for those students who were "lacking in musical feeling."[132] He was evidently in sympathy with the idea that music study should be for the select few. Another factor in this favorable situation is the fact that in 1892 Oberlin employed

Edward Dickinson, a graduate of Amherst College, a student of music in the United States and Germany, and formerly director of music at Elmira College (N. Y.). In a time when music teachers were declared to be a rather poorly educated lot, it would seem that Dickinson would be more able than most music teachers to cope with teaching music history to college students.

Edward Dickinson soon made known that he was interested in music instruction for the general college student. His philosophy is important. He was one of the pioneers in developing such instruction; and his ideas were widely circulated. The main principles of his philosophy are as follows: 1) Conservatories of music in colleges should provide instruction for the general college student as well as for music students.[133] 2) College music instruction should aim toward providing for cultural enrichment of men and women and toward making them more intelligent musically. This instruction should be centered in music history and appreciation and should be for even those students who had but a slight knowledge of music.[134] And the direct, first-hand study of the art works should be the principal emphasis.[135] 3) Such study should be correlated to other aspects of human culture. To Dickinson, works of art should be studied as part of a process, not only in respect to aesthetic principles and historical development, but in their relations to changing intellectual and social conditions and to movements in art and literature.[136] 4) Instruction in music should attempt to balance emotional and intellectual experience of music. In 1898 Dickinson answered an attack upon music as being too emotional and demoralizing for oversensitive natures because it arouses emotion without suggesting an action to which emotion can be directed.[137] Dickinson declared that music is both intellectual and emotional and advised that teachers should strive for a balance of these elements.[138] 5) Instruction in music should be a means of further realization of social and moral values.

> . . . music must be accepted and taught just because it is beautiful and promotes the joy of life, and the development of the higher sense of beauty and the spiritual quickening that issues therefrom must be the final reason for its use.

Moreover, he declared, music must be so taught that it will unite its forces with those other factors which work for a social life animated by a zeal for ideal ends. Such a development would seek to place the beautiful and the sense of beauty in all situations.[139] This philosophy of the value of music for moral ends closely resembles John Dewey's philosophy of the moral values of art (see pages 67-69). It was with such concepts as these, then, that Dickinson carried on the work in music history and appreciation at Oberlin until his retirement in 1922. Evidently Oberlin would make special efforts to provide music instruction for the general college student if Dickinson could have his way.

President Henry Churchill King also urged the study of music as a part of college education.[140] He realized the difficulty of measuring students' achievement in music courses, and warned against possible efforts to make music courses as difficult and as precisely measurable as some other courses, thereby probably losing the peculiar value of the courses in music.[141] Thus President King would not agree with those educators who hold that some aspects of music study have no place in college because their values cannot be measured (see page 152).

Another president of Oberlin, Ernest H. Wilkins (inaugurated 1927), has observed the importance of music and other arts in college education in that ". . . they, though in lesser measure than literature, carry the message of man to man, and they, even more directly than literature, make for the enlargement of life." He advised providing a survey course in the arts with the primary emphasis to be put upon giving the students an acquaintance with art works.[142]

It is evident that Oberlin authorities wanted to stress study leading to heightened appreciation of music. The actual development of courses in music for the general college student shows that this occurred.

Courses in music history preceded the offering of a course in music appreciation, the particular course for college students. The Oberlin catalogue for 1892-93 announced the course The History and Philosophy of Music, a conservatory course taught by Dickinson, as an accredited study for college students, the first in this area at Oberlin. The 1896-97 catalogue stated that this course was adapted to all who desired a more intelligent appreciation of music and that students were not required to have a knowledge of music in order to enroll in the course. It seems probable that Dickinson was already emphasizing music appreciation in the history course.

Even though this course was thrown open to college students, the first course in music at Oberlin designed particularly for students not specializing in music, in contrast to conservatory courses designed for music students, was not established until 1905. The Oberlin Conservatory of Music provided the means of giving this course, called Modern Composers and Their Works.[143] The conservatory had raised the requirements for literary standards among its students two years earlier.[144] In these ways the college and the conservatory again brought their paths closer together, a process which was to continue.

The new course in music for college students was a study in the art of listening to music, according to President King.[145] The catalogue announced that it would be centered in modern music and that advance lectures would be given on the music presented in Oberlin concerts. The course is particularly interesting in that it was planned for the current situation and for the needs and interests of students in their own surroundings. It is significant that this study for the general college student was described as centering in modern music, whereas the music history course, designed for conservatory students, was to be a study of music from ancient times to the twentieth century.

Oberlin offered three courses in the area of the history and appreciation of music by 1905. Two of these, beginning and advanced courses in music history, were intended primarily for conservatory students, according to Oberlin catalogues. The other course, Modern Composers and Their Works, was changed in title in 1906 to Appreciation of Music, and was planned for the general college student. These three courses were the only ones listed in this area for over twenty years. By 1911, conservatory students were kept out of the appreciation course;[146] whereupon the characteristic and peculiar liberal arts college study in music at Oberlin was placed in the area of music appreciation.

Oberlin again fixed on the policy of requiring a course in the appreciation of art among the subjects leading to the B.A. degree in 1911, after a lapse of twenty-odd years. The requirement could be met by courses in art, music appreciation, or aesthetics,[147] or by music history after 1914.[148] When the college curriculum was revised in 1928, the authorities retained the requirement of study in the aesthetic area for the purpose of general education.[149]

Courses on special subjects in music history began to appear in 1929-30. This expansion made it possible for students to begin with either of the general music history or appreciation courses and then to go on to a study of more detailed aspects of music. President Wilkins' suggestion that a survey course in the arts be given has been adopted. By 1933 Oberlin offered Introduction to the Arts, a course dealing with the relation of music and other arts.[150] In this way, the work toward correlation of studies, which Dickinson advocated, has been strengthened.

Enrollment figures show that a great many more college students have taken the music appreciation course than any other music courses.[151] It is evident that Oberlin authorities and students have regarded this study as peculiarly fitted to the needs of college students.

The many concerts at Oberlin must have provided a great aid in furnishing material for illustration of studies in music history and appreciation. Yet for a time physical limitations of the concert hall put a strict limit upon the attendance of college students. This situation was due to the attitude of the conservatory, which regarded the concerts as primarily for conservatory students—a good example of the conservatory attitude toward college students' relations to music.[152] But without the conservatory, such a large supply of recitals and concerts by faculty, students, the Oberlin Musical Union, and visiting soloists and groups probably would not have been available.[153]

Vassar.—Various representatives of the music department at Vassar have consistently repeated that college students should study music as a literature.[154] President Taylor declared in 1897-98 that Vassar's chief function in regard to music study was ". . . the education of musical taste,—of hearers rather than performers."[155] Taylor's philosophy governed Vassar's accrediting of music

studies for many years. Both Taylor and Professor Gow wanted many concerts for the college in order that the cultural aims of music and music courses might be realized.[156] They evidently wanted to encourage the appreciation of music.

George S. Dickinson took over the music history courses in 1916-17. Dickinson had studied music at Oberlin and Harvard, and so came to Vassar with a background of education in music in American schools. In 1914-15 he taught Edward Dickinson's classes in music history and appreciation at Oberlin while the latter was on leave of absence.[157]

Considering his Oberlin background, it might be expected that George Dickinson would come to Vassar with ideas on the correlation of the study of music with other phases of human culture. It is evident from Dickinson's writings that he considered correlation of studies one of the very significant possibilities in the study of music and that he thought this correlation essential for the adequate study of music.[158] Vassar College encouraged such work,[159] and the development of correlation of music courses within the music department and with other fields coincided with the development of plans for greater coordination of study in the college curriculum.[160]

As a program of music instruction for the general college student, Dickinson outlined a plan for providing instruction on three levels.[161] First of all, he made the familiar declaration that the approach to music as a college subject for the general student should be a study of music as a literature. On the first level of study, he said, colleges should provide a course in appreciation which would present the literature of music. It is important to note here that he believed few students would go further than this level into the study of music. Then on the second level he advised offering work in "advanced appreciation," a variety of courses on special subjects such as a single great composer. On the third level, he would provide for those majors in music who would seek a liberal education through the study of music as a literature and its relations to other fields of culture. There would be a necessity for such students to have a knowledge of theory by the time they enter the highest level, according to Dickinson.

A statement on the objective of college music made by Dickinson in 1938 contrasts with President Taylor's declaration of forty years before on this subject. Dickinson pointed out that the primary objective is the aesthetic experience;[162] Taylor had declared it to be the education of musical taste. The change in these objectives may not be so great as they seem at first glance, for Taylor may have had in mind the possibly greater aesthetic experience one may have after his musical taste has been "elevated." But it does seem to indicate a change from a concern for the old type of missionary work in music (which evidently was needed in America at the time) to a feeling of responsibility for the development of the individual's potentialities for a rich personal experience. This change in the aim of music instruction is closely related to the change in the

general theory of college education. From the ideal of training leaders or educating "gentlemen" and the emphasis upon intellectualism, books, and discipline, many colleges have turned to the development of the whole personality of great numbers of students and to the provision of many and varied experiences which will help them toward complete living.

To return to music, Dickinson said that the attainment of the primary objective, the aesthetic experience, was to be striven for through three approaches: 1) giving positive contact with music itself through listening, performing, and writing; 2) developing perception of musical meaning, or awakening a response to music ". . . in which the sensuous and intellectual aspects of the experience are fused and sublimated through an intuition enriched by knowledge;" 3) inculcating a sense of value ". . . through liberal association with and thoughtful consideration of a wide range of fine music without respect to narrow sympathy."[163] In conformity with these approaches Dickinson would provide studies in history and literature of music, in criticism and aesthetics, and in musicology, as well as in music theory and writing, and in performance. He also suggested studies in acoustics, art, history, literature, critical writing and theory, philosophy and psychology for the unification of the study of music history with other fields of knowledge.[164]

The development of music history and appreciation courses corresponded to these ideas. Music history had been treated as extracurricular material for the college student during the life of the music school. Then in 1892, after the music school closed, two semester-courses of a general nature were offered. Two years later, the second course was converted into a history of the opera. The proximity of Vassar to New York's Metropolitan Opera probably made this offering of particular use to Vassar students.

After Gow took charge of the music department in 1895, he recommended offering only two courses in music history, but put more emphasis upon theory of music and performance.[165] For three years he taught two one-semester courses, History of Music and Historical Form, the latter an illustrated lecture course on the development of form in composition. Two new courses, Great Composers and Their Works and History of the Art of Music, were added in 1898-99. It was a favorable time for such an addition, for the study of art, which enrolled many students, was withdrawn by 1899, and student enrollment greatly increased in music history courses thereafter because of the withdrawal of art study.[166]

The general history of music course and Great Composers had no prerequisites. But students could not enroll in History of the Art of Music or Historical Form without first completing work in elementary theory. It may be supposed, therefore, that the latter two were advanced analytical courses as they were described later in catalogues. It would seem that Vassar emphasized technical

study in the early 1900's, with the exception of the two history courses which required no previous work in theory. Both these courses were designed for developing appreciation of music among students who had little or no previous work in music, according to catalogues after 1903. In reality, these elementary courses were practically all that were given from 1903 to 1914, though Historical Form was given in three years of that period.

After 1915, history and appreciation courses were often shifted in name and in kind of offerings. As at Harvard and Oberlin, short courses on special subjects were added. In general the situation at Vassar was worked out to provide on the first level of study a year-course, Music as a Literature, as an introductory course designed for music appreciation. This became the particular course for the general college student. The desire to correlate this study with other work is indicated in the 1927-28 catalogue list of correlatives in art, history, and literature. Changing catalogue descriptions have indicated an increasing emphasis upon critical study of music.

On the intermediate level, Vassar provided survey courses in special subjects, such as opera and chamber music, with particular emphasis upon style and critical study. No prerequisites in theory have been listed for these studies. So it is probable that criticism is stressed more than technical study.

The upper level of study has been given over to studies which require preliminary work in theory. For a short time, courses in musical criticism and musicological method were offered, but these were withdrawn by 1936. The permanent courses since 1927 have been Evolution of the Musical Process (given since 1914 under various names), a study of the development of musical styles, design, and vocabulary, and Independent Study. The latter is a requirement for music majors. These courses have little significance for the general college student.

Gow emphasized a technical study of music in theory and advanced history courses. Under Dickinson, studies in the history and literature of music have moved toward criticism and musicology with emphasis on correlating areas within and without the field of music, and toward the development of students' ability in literary expression in consideration of musical values.

Both from the standpoint of student enrollment and Dickinson's views, the introductory course, Music as a Literature, and the earlier appreciation courses have been the courses for the general student. They enrolled by far the greatest number of students. Enrollments dropped decidedly for studies on the intermediate level; few enrolled in advanced studies.

Lectures on music have augmented class work in this area. From 1897 to 1917 the catalogues announced an illustrated lecture course on music given for the college by the department of music. Visiting lecturers on music have been announced as a part of the courses of lectures supplementary to the general college work.

Recitals by faculty members, concerts by the college musical organizations and by visiting musicians, the phonograph and other mechanical means have augmented the possibilities for musical experience and illustration of class work.[167] Vassar authorities valued concerts for their contribution to the development of appreciation of music and to the study of music as a literature.[168]

Performance of Music

The performance of music, or practical or applied music as it is often called, was the aspect of music first to be taught under college auspices in Harvard, Oberlin, and Vassar. But when music entered the curriculums in these three colleges, the status of the performance of music was quite different in the three institutions. The question of credit for performance has been one of the most keenly debated questions in college music. At Harvard, the study of performance of music has not been accredited toward a college degree, with a small exception for a limited time. This is typical of those schools which accredit history and theory courses, but exclude performance from college credit. For many years, Vassar accredited individual study of performance if accompanied by theory. Then when the school of music was abolished in 1891, Vassar followed Harvard's example in accrediting history and theory of music but excluding performance from credit. After many years, Vassar again accredited individual study of performance, if accompanied by theory studies, and, to a small extent, group performance toward a college degree. In recent years, definite efforts have been made at Vassar to correlate individual study in performance with other studies in music and related fields. Oberlin has given college credit for individual study of performance since 1888, though generally it has required work in theory to accompany this study if college credit is granted.

Little college credit, if any, has been given in any of these institutions to students for their participation in group performance. Though Vassar and Oberlin have long assumed responsibility for providing direction of musical organizations, Harvard has assumed little responsibility in this direction with the exception of the Chapel Choir. The tracing of the development of performance of music and ideas relating to it in Harvard, Vassar, and Oberlin is the concern of the present section.

Harvard.—Although there has been agitation at Harvard for the granting of college credit for studies in the performance of music, Harvard has never granted such recognition, except to a very limited extent. Faculty members, a Harvard president, and others have expressed views favoring university instruction in applied music, but, as yet, little favorable action has been taken.

President Eliot asserted in 1903 that no province of art or skill must be foreign to the university; that it proposed to deal with all the arts which are not narrowly manual, and with some arts in which trained senses and bodily skill

play a large part, such as surgery, music, and drawing.[169] Professor Paine also urged offering instruction in applied music, but for the purpose of training professional musicians.[170]

Professor Spalding, however, believed in the value of the study of performance of music for the purposes of general education. He thought that applied music should be accredited as a laboratory study, a first-hand knowledge of musical literature, and because it is a "desirable mental discipline."[171]

An entering wedge for the accrediting of applied music was introduced at Harvard in 1905. For a time, Harvard students were allowed college credit for their work in orchestral playing and ensemble at the Boston Conservatory of Music.[172] This practice, however, has been discontinued.[173]

But in spite of certain situations favorable for credit for applied music, other conditions and influences have been against this policy. In the first place, the influence of the measurement conception of values received in education has worked against the full recognition of applied music study. Spalding himself said that because of the great difficulty in obtaining standards for this study equivalent to such studies as history or the classics, college credit cannot be given. And he also excused Harvard's ban on credit for applied music on the grounds that the proximity of so many teachers of applied music in Boston and Cambridge supplied the needs of Harvard students.[174]

Opposition to credit for applied music has also come from Archibald T. Davison, professor of choral music at Harvard and generally acclaimed a pioneer in raising college glee club standards through his work at Harvard. Like Spalding, he believed that the difficulty of measuring achievement in performance barred the granting of credit for applied music. But the chief barrier, according to Davison, is that the study of performance is aimed primarily at the development of ". . . a physical facility, which is the result of mechanical motion, while other subjects offer the kind of knowledge which is based on intellectual exercise." He declared that the student's only contribution other than this is largely emotional and that ". . . the element of *progressive* and *logical* thinking present in all subjects counting for the A. B. degree is almost entirely lacking in practical music." Therefore, to Davison, applied music study is incompatible with other college studies. Furthermore, he said that there is so little good material for study for some mediums of performance, such as oboe or trumpet, that applied music often could not be considered a study of music as a literature. Although he approved of the study of applied music as a means of self-expression and as the best approach to appreciative and intelligent listening, Davison would not accept applied music as an accredited college study because from his viewpoint such study did not fit in with traditional ideals of the intellectual character of college education.[175]

Regardless of credit for applied music, the Harvard musical organizations

have become well known. With the growth of the music department at Harvard and the increasing interest and participation in music throughout the country, the Harvard musical groups have developed from small, informal organizations, whose members were perhaps as interested in the social aspects of their musical endeavors as in rehearsing, to large musical organizations whose repertoires include some of the best music of the past and present. These various types of organizations have provided many opportunities for Harvard students to hear and perform music of various sorts. But regardless of the opportunities these organizations provide, Harvard assumes no official responsibility for their direction, with the exception of the Chapel Choir.

Spalding has given a rather full history of the Harvard organizations in his *Music at Harvard*. So beside pointing out the most significant points in their history with regard to the general college student, this study will merely list the musical organizations. These are the Harvard University Orchestra (Pierian Sodality), the Harvard Band, the instrumental clubs (banjo and mandolin clubs), the Harvard Glee Club, the Harvard Chapel Choir, the *Madrigalgesellschaft,* and other small informal organizations.

Perhaps the most important element in the history of the orchestra is the improvement in the kind of music used. In the latter nineteenth century the orchestra played many quadrilles, light waltzes and overtures, and selections from Victor Herbert's compositions and from Harvard musical shows, though music by Haydn, Mozart, Mendelssohn, and lesser composers also appeared in their concert programs.[176] It has been noted that since 1907 the concerts have been of a higher standard, inclusive of the best in symphonic music.[177] A survey of the concert programs verifies this claim. It is significant that this improvement in musical standards probably came about by the students' own volition, for they have chosen their own directors and could make a change if a director chose music not to their liking.

The band's principal function has been to lend its support to athletic activities, according to Spalding's *Music at Harvard,* though recent Harvard Class Day programs have listed selections by the Harvard Band. It may be assumed, therefore, that much of the music used would be the marches played for maneuvers, and college songs and other music played for the stimulation and entertainment of the crowds at football games and rallies.

The instrumental clubs have dealt with the lighter side of music. They have served the purpose of perpetuating the use of popular music and college songs —the orchestra and glee club using for the greater part of their repertoire the music of great composers—among Harvard musical organizations.

The Harvard Glee Club repertoire in the latter nineteenth and early twentieth centuries included both so-called classical and popular music. Considerable music of the "Bulldog on the Bank" type appeared in concerts, but German

four-part songs were much in evidence as well as music by such composers as Smart, Gade, and Converse; even Thomas Morley was represented.[178]

When the glee club elected Archibald T. Davison director of the organization in 1912, a new era began for the glee club. Davison had shortly before become University Organist and Choirmaster and an instructor in the music department. He continued as director of the glee club until 1934. Under his leadership, the glee club members became unanimous in their desire to sing good music. This happened in spite of alumni opposition.[179] The Harvard Glee Club standards became such that in 1921, under the auspices and at the invitation of the French government, the group made a European tour.[180] The organization has also appeared with the Cleveland and Philadelphia Orchestras.[181] Even so, the glee club has not abandoned college songs. Two types of programs are used: one, college songs, for Harvard alumni gatherings and the like; the other, "serious" music, for regular rehearsals and concerts.[182]

The musical experiences of the Harvard Glee Club members have been enriched by their uniting in rehearsal and in performance with the Radcliffe Choral Society. These combined groups have given performances with the Boston Symphony Orchestra of such major works as Brahms' *Deutsches Requiem,* Beethoven's Mass in D, and Honegger's *King David.*[183] Davison has asserted his belief in the greater value of mixed chorus work over men's or women's glee club work because the great choral composers have largely passed by the latter, and their programs, therefore, are likely to be of rather poor quality. On the other hand, a cappella literature for mixed chorus, and music for mixed chorus and orchestra provide a rich repertoire.[184]

The Harvard Chapel Choir has been a paid group of singers since 1886.[185] During the latter nineteenth century the music used was chiefly that of English composers such as Bennett, Stainer, Shelley, Ryder, and Barnby.[186] Since 1910, when Archibald Davison became choirmaster, the choir has been made up of Harvard students. When Davison took over the choir, he chose the repertoire (and arranged it for men's voices) so far as possible from the works of the composers of the fifteenth, sixteenth, and seventeenth centuries, which have been considered as representing the golden age of church music.[187]

This treatment of the musical organizations has emphasized the kind of literature studied because that literature is the heart of the kind of experience and learning Harvard students have had opportunity to engage in through listening to or performing in Harvard musical organizations. Oberlin and Vassar musical organizations will be considered likewise in the following sections.

Oberlin.—Both Oberlin and Vassar, unlike Harvard, have granted credit for individual study of performance of music. But all three institutions have been alike in being reluctant to give credit toward graduation for participation in group performance of music.

From the available comments on applied music which have been made by administrative officers and instructors at Oberlin, it would seem that there has been little opposition to the accrediting of individual studies in applied music toward the college degrees. Since 1888, studies in applied music were accredited in the college to some extent (see page 125). The Oberlin faculty decided in 1911 that credit for applied music was to be given only in so far as it was illustrative material of laboratory work in connection with the study of theory; it was not to be given for the acquisition of technique.[188]

Edward Dickinson asserted that the performance of music is much more than a matter of mechanical technique. He believed that colleges must assume leadership on the interpretative as well as the appreciative side so that such education might be placed upon solid intellectual foundations. To Dickinson, musical performance involves not only technique, but scholarship, emotional reaction, imagination, and interpretation which includes an understanding of the creative mind.[189]

The therapeutic values of musical performance coming from the gaining of some sense of creative power and from cooperating with others have been asserted by President Wilkins. The following statement of his has even more significance for the accrediting of applied music:

> The language of music should be learned, both for understanding and for utterance, as normally and as generally as the language of speech. . . . At every level in school, college and university, opportunity for further musical education should be present, with such emphases and adaptations as the maturity of the student may suggest.

And Wilkins observed that other values in music lay in its possibilities for enriching leisure time and for assisting in the establishment "of living conditions ideal in setting and in human relationships." He believed that music could be relied on to play an increasing part in the task of social betterment.[190] Music for these uses would not be confined to theoretical or historical studies, but would include all the aspects of music which might lead to a realization of these values.

College credit for the study of performance at Oberlin, continued on the substitutional basis (see page 125) until 1906. At that time, successful performance in recitals and recommendation of the conservatory faculty became the requirement for credit.

In 1908 the number of semester-hours in music allowed in the college was increased from ten to 30; ten could be in applied music. Again the college and the conservatory had come closer together, for, at the same time, the conservatory required all its students devoting their time wholly to music to be of college rank.[191] It is possible that the increase in credit for music was provided more for the convenience of music students than for the benefit of the general college

student. The conservatory faculty asked for the increase.[192] It is conceivable that they wanted more college credit for music in order that it might be more convenient for students to get both a college education and special preparation in music. The Oberlin catalogue for 1911-12 stated that an increasing number of students were combining the college and conservatory courses.

Despite the extension of college credit for applied music, college students were not encouraged to engage in the study at that time. The college catalogue for 1912-13 stated that in general there was no college credit given for applied music study. This is another indication that the additional credit allowed for music was given primarily for the benefit of music students who might wish to get college degrees.

For those students who did receive credit for applied music, the college regulations placed the awarding of credit, beginning in 1911, on the basis of the study of the literature of music accompanied by the study of theory. The number of semester-hours of credit were to be determined by the amount of musical material studied, considered as a supplement to theoretical study. This was the case for only a short time, however, for after 1913 credit was given on the basis of the student's work in theory. And after 1933 the judgment of the advancement and quality of student performance was placed in the hands of a committee. The granting of credit in the early part of the century was given only for violin, piano, organ, and singing. Credit was given later for study of other string instruments and to woodwind and brass instruments.

The inclusion of applied music study in a college course would fit in with the definition of aims of Oberlin College. The Committee on Curriculum stated that one of these aims in reference to students was to develop their power of creating the beautiful; and it was declared that Oberlin College definitely hoped to encourage artistic performance in music.[193] But all instruction in applied music has not been viewed in the same light when considered from the standpoint of college credit. Group instruction in applied music, i.e., class instruction in instrumental and vocal performance and participation in musical organizations, is not accredited work.[194]

The Oberlin musical organizations are many and varied. They include the Musical Union, men's and women's glee clubs, a cappella choir, orchestra, bands, and smaller organizations. The long tradition of music at Oberlin and the presence of the conservatory of music have strengthened, of course, the resources for development of these groups.

The Oberlin Musical Union has provided excellent opportunities for Oberlin students and townspeople to hear and perform great compositions from choral literature. The *Annual Reports* of Oberlin College list the performances of the Union, which include such works as Bach's *Christmas Oratorio,* Handel's *Messiah,* and Bruch's *Odysseus.*

The men's glee club was organized in 1880 for the purpose of giving concerts in neighboring towns.[195] For many years, a conservatory faculty member directed the college glee club, but since 1912 J. E. Wirkler, assistant secretary of the college, has been director. Thus Oberlin, unlike Harvard, has assumed responsibility for guiding the glee club work.

In its early years, the glee club was opposed for a time by conservatory faculty members and was temporarily disbanded because of this opposition. It was declared that the group had to sing "popular" numbers in order to attract large enough audiences to pay for travelling expenses. The faculty members objected to such concerts because they assertedly counteracted the efforts and influences of the conservatory. Possibly there was a compromise over the music, for the glee club reorganized in 1890 and resumed its concert tours.[196] The glee club has continued to be a sort of travelling representative of Oberlin College; it usually has appeared in from 25 to 30 concerts each season.[197] Only one or two concerts have been given each year at the college, as an examination of the *Annual Reports* and catalogues of the college will show.

The members of the men's glee club at Oberlin have not had opportunity for as rich musical experience as Harvard Glee Club members. The greater amount of material on the Oberlin organization's programs has been selected from such composers as Protheroe, Bullard, Gibson, and Barnby, and from folksongs and compositions by Cadman and Sullivan. Pure entertainment in the form of burlesque on grand opera, music by a jazz orchestra, and college songs has been a part of concert programs.[198]

Choruses of "ladies voices" existed at Oberlin in the latter nineteenth century.[199] Then in 1903, a short-lived women's glee club was organized ". . . not at all for representation of the College abroad, but simply for the greater enjoyment of the college life here."[200] But the women's glee club, organized in 1918-19 under the direction of J. E. Wirkler, went on concert tours like the men's organization.[201] It has continued this custom. The women's glee club has sung a larger amount of music by master composers than the men's glee club. But their concerts, too, have had their lighter moments, as in the presentation of songs by the "saluting sweethearts" and "winsome warblers."[202]

The a cappella choir, organized in 1929-30, was formed with the intention that it should include the best talent of the entire school and not be confined to special music students.[203] The choir has enriched the musical life of the college as well as going on concert tours, according to the Oberlin *Annual Reports* and the lists of concerts in Oberlin catalogues. It has consistently used better music for its programs than the Oberlin glee clubs.

It is perhaps significant from the standpoint of the general college student that the orchestra at Oberlin is called the Conservatory Orchestra, which implies that it is primarily for conservatory students. It may be presumed that the num-

ber of music students in the conservatory would provide stiff competition for college students wanting to play in the organization, for an orchestra cannot use an unlimited number of players, especially in the brass, woodwind, and percussion sections. But in bringing music for students to hear, the orchestra has played an important part. *The Oberlin Review* in the 1870's and 1880's listed programs which included Mozart concertos and other music by master composers. Orchestra concerts have continued on a high standard.

Oberlin had a kind of band—a "cornet club"—which played for athletic events and went on trips as early as 1880.[204] By 1914, however, an Oberlin College band was giving concerts. This was the principal direction that band work at Oberlin was to take, the development of a "symphonic" band for concerts. Since that time a marching band, probably for use in connection with athletics, and a women's band have been organized. The three groups are directed by a conservatory faculty member, according to the 1941-42 conservatory catalogue.

Many smaller groups have existed at Oberlin. *The Oberlin Review* listed several musical organizations among college classes and literary societies in the latter nineteenth century. Smaller organizations still exist. Mass singing, men's and women's and "all-college" sings, were listed in the Oberlin *Annual Reports* from 1914 to 1922. It was declared that these gatherings helped more than anything else to unify the student body.[205] Mandolin clubs, musical comedies, and jazz orchestras have also existed in Oberlin.[206] Probably the conservatory does not need to be quite so jealous of the kind of music which is performed by Oberlin students as it did in earlier years when there were numerous "conservatories" with questionable standards, and when the Oberlin Conservatory had to establish its reputation. Vocal music has had a part in the working of other departments, as at Harvard. The a cappella choir has sung for dramatic productions.[207] Language departments have used songs of foreign countries for their work.[208]

There can be little doubt that through participation in musical performance or through listening, the Oberlin student has had an opportunity to enrich his college life and to develop an interest in music. President King has said that the musical standards of hosts of students had been altered for their lives during their residence at Oberlin.[209]

Vassar.—After the school of music was closed in 1891, Vassar continued to provide opportunities for students to study applied music, but this study was not accredited as such until twenty-five years later. From the 1890's on, Vassar teachers agitated for the inclusion of applied music among the accredited college studies.

When Gow came to Vassar, he stated to President Taylor that applied music should be included in the college curriculum for the following reasons: 1)

It is a laboratory study. 2) Students could not obtain any real power in the language of music unless they could perform it. 3) It was unfair to students who already had training in applied music to compel them to lose their training or to make advancement difficult. 4) The study of music as a literature, the real aim of college music, was hampered because of the lack of applied music courses. 5) Putting applied music into the curriculum would settle the financial problem of providing such instruction and would thus permit a better standard of instruction.[210]

But President Taylor answered by declaring that Vassar should be conservative in giving college credit for applied music, because Vassar had to hold the esteem of the college public. He did admit, however, that the last word on the place of the arts in college education had not been said.[211] Soon after this occasion, Taylor asserted that Vassar's chief function in providing music study was the education of hearers rather than performers. It was right, he thought, for Vassar College to offer applied music and to superintend the work and guarantee its thoroughness, but not to allow these studies to be counted toward the degree. Evidently the offering of applied music was in answer to public demand, for he said that Vassar owed this much to its constituency.[212] A little later, the question of credit for applied music came up for faculty action, but credit was refused on the grounds that it was feared these studies would fail in disciplinary value.[213]

When the faculty finally voted in 1916-17 to allow credit toward the degree for applied music, this action seems to have been based upon a belief that such studies were entitled to recognition because of their value in a liberal education. For it was declared that the faculty intended to offer ". . . the supplementary instruction in the training of eye and hand which furnishes the very best aid to comprehension and appreciation of the essentials of the art."[214] This statement implies that applied music study would be carried on in connection with theoretical and historical studies of music.

This change of policy took place after Henry Noble MacCracken succeeded Taylor in 1915 as president of Vassar College. President MacCracken stated that he regarded the step as one of the greatest importance to the music department, and that Vassar was in line with the most advanced educational theories in taking this action.[215]

With regard to applied music for the general college student, Professor Dickinson has said that performance of music should be a part of the student's experience; without a living and penetrating experience of music, the student would find himself merely studying about music instead of being in the main current.[216] He maintained that positive contact with music itself through performance is one of the several approaches necessary to a full musical experience. To Dickinson, the aesthetic experience is the thing, and the

study of applied music must lead toward that.[217] He believed that credit should be given on the basis of courses in interpretation, supplemented by individual instruction and ensemble work, correlated to music history, theory, and aesthetics, with the emphasis of the entire work being put upon the study of music as a literature and upon a "rationalization of the art of performance."[218] In practice, recent developments at Vassar have corresponded to these ideas.

After reviewing the long struggle of Gow for the recognition of applied music, it may seem paradoxical to say that to some extent the study of applied music has always been an accredited study toward the B.A. degree at Vassar, with the exception of a few years after Vassar was founded and a short time around 1890. For many years after 1895, however, this credit was given only for the advanced study of interpretation of music, and not, supposedly, for technical study. The course in interpretation, it may be seen, anticipated Dickinson's later emphasis on interpretation as the basis for applied music study.

The Vassar catalogue for 1916-17 announced the new plan for including applied music in the college curriculum. Credit for this study would be given only on the condition that it was studied in connection with music history and theory courses. The number of hours of college credit for applied music were limited to eight. Recent regulations provide that preceding or parallel study of theory or history must be in the ratio of one course in those subjects for each advancing course in applied music. The highest level of applied music could be elected without associated studies in theory or history.

Vassar offered three general courses in interpretation after 1930, and made these courses corequisites for accredited individual lessons in applied music. One course was offered on the intermediate level, two on the advanced level, and after 1936 another course, with the same corequisite provisions for individual lessons, was offered on the introductory level. According to catalogue descriptions, the interpretation courses provide a generalized study of interpretation; this is in agreement with Dickinson's ideas. According to announcements, the interpretation courses have emphasized correlations with other fields both in music and outside of music. The announcements have also indicated that these courses have been similar to some courses in literature in their emphasis upon interpretation, style, form, and a knowledge of music literature and its relations. The principal branches of applied music study, after the music school closed, were piano, voice, organ, and violin. There has been an absence of instruction in those branches where the amount of literature of recognized worth is small. With the exception of choral classes and ensemble playing for a short time in the present century, no credit has been given for participation in group performance.

A comparison of the student enrollments in the areas of music history, theory, and interpretation since 1936, when the data permits comparison of enroll-

ments on different levels, shows a great majority of students in the first-year history or "appreciation" course. Introductory theory has come next and interpretation last. The total enrollments on all levels between 1919-20 and 1939-40 show that history courses came first in enrollment, with applied music next and theory last. It is conceivable that all students who would be eligible for the study of introductory history courses would not have the preparation or talent necessary for successful work in applied music or theory. It is probable that the difference in enrollments in these areas is in part due to this factor.

Vassar musical organizations include the college choir, glee club, and orchestra, beside other small groups. As at Harvard and Oberlin, these organizations provide opportunity for students to know at first hand through performing it some of the literature for choral and instrumental groups.

The college choir has specialized in religious music. It has served particularly for providing music for religious services at Vassar and has given special concerts. While under the direction of Professor Gow, the choir repertoire was made up largely of the music of nineteenth-century composers. In 1919, E. Harold Geer became director of Vassar's choir. Under his direction the choir concerts have included a great deal more music of Bach, polyphonic compositions of the sixteenth and seventeenth centuries, and the music of "modern" composers.[219]

The Vassar Glee Club was a students' organization for many years and was not directed by a faculty member.[220] Finally Professor Gow became director of the organization; he continued as director until 1928. He evidently was not strongly opposed to the appearance of light music on concerts. The glee club programs, many of them given with the mandolin club, have included a mixture of various sorts of music, from composition of Brahms to college songs. By 1926, however, some of the glee club concerts presented a larger amount of more solid music in accord with the general move toward better music in college glee clubs.[221] At present, the club seldom uses music which can be compared to college songs.[222]

The Vassar orchestra was organized in 1900,[223] and by 1908, at least, was directed by a faculty member.[224] It gave concerts from 1901-02 to 1917-18, when it was disbanded at the time of the World War because concern with studies and activities directly connected with the war submerged interest in music. The orchestra was not reorganized until 1933-34. The present situation involves both supervised work in instrumental ensemble and an orchestra under the direction of a faculty member.[225] There are some indications of the music used by the orchestra.[226] A 1915 concert included compositions by Bach, Rameau, Cui, Handel, and Franck. A recent concert included a Handel concerto, a Haydn symphony, and compositions by Beethoven, Berlioz, and Schein.

A mandolin club was organized by 1898,[227] though it has recently gone out of existence. It joined with the glee club in Junior Prom concerts and the like. The mandolin club used quite a light type of music, such as *Serenade to a Prom Man,* and some of a more serious nature, as in the case of negro spirituals and Spanish folksongs. No other instrumental organization has taken the place of the mandolin club, though two small stunt and singing groups have been organized which entertain in the afternoon before Proms.[228]

The performance of music has also been utilized in other departments at Vassar. The production of Greek plays included performance of music.[229] It has been in connection with drama that music has offered much. Members of the department of music have composed or arranged, and conducted music for many plays given by the Experimental Theater.[230]

NOTES

INTRODUCTION

[1] Some historical sketches have been made. See the following: Vincent Jones, *Music as Part of the Liberal Arts Curriculum,* pp. 10-13, 1929; Arlan R. Coolidge, "Colleges, Music in (the United States)," in *The International Cyclopedia of Music and Musicians* (Oscar N. Thompson, ed.), pp. 357-358, 1938; Edward Dickinson, "The Teaching of Music," in *College Teaching* (Paul Klapper, ed.), pp. 460-462, 1920; Arthur L. Manchester, *Music Education in the United States, Schools and Departments of Music,* United States Bureau of Education, Bulletin 1908, No. 4, pp. 11-17. Short sketches of individual institutions by Rose Yont, *Status and Value of Music in Education,* 1916; and by Randall Thompson, *College Music,* 1935; sketches of music at Oberlin College to the late nineteenth century by James H. Fairchild, *Oberlin: the Colony and the College,* 1883; and by Delavan L. Leonard, *The Story of Oberlin,* 1898. A history of music at Harvard, written from a different standpoint than this study, by Walter R. Spalding, *Music at Harvard, A Historical Review of Men and Events,* 1935. A short historical sketch of music at Vassar in *The Belle Skinner Hall of Music* (Vassar College), pp. 2-5.

CHAPTER ONE

[1] Hastings Rashdall, *The Universities of Europe in the Middle Ages* (F. M. Powicke and A. B. Emden, eds.), Vol. I, p. 34. 1936.

[2] Cited in Frederic L. Ritter, *Music in America,* p. 16. 1890.

[3] Samuel E. Morison, *The Founding of Harvard College,* pp. 193-194. 1935.

[4] John Cotton, *Singing of Psalmes a Gospel Ordinance,* p. 2. 1647.

[5] Samuel E. Morison, *Harvard College in the Seventeenth Century,* Vol. I, p. 116. 1936.

[6] Morison, *loc. cit.*

[7] "The Diary of Samuel Sewall," *Collections of the Massachusetts Historical Society,* Vol. VII, Fifth Series, p. 159. 1882.

[8] Cited in Morison, *op. cit.,* pp. 115-116.

[9] *Ibid.,* p. 115.

[10] Cited in Morison, *Harvard College in the Seventeenth Century,* Vol. II, p. 643.

[11] Increase Mather was chosen president of Harvard in 1685. *Ibid.,* p. 472.

[12] Morison, *The Founding of Harvard College,* p. 134.

[13] Morison, *Harvard College in the Seventeenth Century,* Vol. I, pp. 238, 246.

[14] Cited in Ritter, *Music in America,* p. 16.

[15] Morison, *op. cit.,* p. 117*n.*

[16] John K. Lord, *A History of Dartmouth College,* Vol. II, p. 552. 1913.

[17] Walter R. Spalding, "Music, 1862-1929," in *The Development of Harvard University since the Inauguration of President Eliot* (Samuel E. Morison, ed.), p. 107. 1930. Hereafter, this work will be cited as Spalding, "Music," in *Development of Harvard University* (Morison, ed.).

[18] Horace M. Lippincott, *The University of Pennsylvania, Franklin's College,*

p. 29. 1919; Oscar G. Sonneck, *Francis Hopkinson, The First American Poet-Composer, and Our Musical Life in Colonial Times,* p. 6. 1919.

[19] Lord, *op. cit.,* pp. 552-553.

[20] Reuben A. Guild, *History of Brown University,* pp. 356-357. 1867.

[21] John S. Dwight, "The Pierian Sodality," in *The Harvard Book* (F. O. Vaille and H. A. Clarke, eds.), Vol. II, pp. 363-364. 1875.

[22] Cited in Leon B. Richardson, *History of Dartmouth College,* Vol. I, p. 271. 1932.

[23] Cited in Lord, *A History of Dartmouth College,* Vol. II, p. 553.

[24] Ritter, *Music in America,* p. 105.

[25] Lord, *op. cit.,* pp. 552 *et seq.* See also *Autobiography of Amos Kendall* (William Stickney, ed.), pp. 54, 69. 1872.

[26] Ritter, *Music in America,* pp. 95-98.

[27] Oscar G. Sonneck, *Early Concert-Life in America,* p. 311. 1907.

[28] *Four Years at Yale,* by a Graduate of '69, pp. 303 *et seq.* 1871.

[29] Walter C. Bronson, *The History of Brown University,* p. 244. 1914.

[30] Henry K. Oliver, "Reminiscences of Harvard between 1814 and 1816," *The Harvard Register,* I, 76 (April, 1880).

[31] "University Hall," in *The Harvard Book* (F. O. Vaille and H. A. Clarke, eds.), Vol. I, pp. 91-92. 1875.

[32] *Reports of the President and the Treasurer of Harvard College,* 1903-04, pp. 47-48. Hereafter, these reports will be cited as Harvard College, *Annual Reports.*

[33] Spalding, *Music at Harvard,* p. 113.

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[35] Harvard College, *Annual Reports,* 1835-36, p. 10.

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CHAPTER TWO

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CHAPTER THREE

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[14] *Dwight's Journal of Music,* XXVI, 270 (July 7, 1866).

[15] Spalding, "Music," in *The Development of Harvard University* (Morison, ed.), p. 112.

[16] Paine's lectures are reviewed in *Dwight's Journal of Music,* Volumes 30 and 31.

[17] Harvard College, *Annual Reports,* 1870-71, p. 55. For definition of the term music theory, see p. 306.

[18] *Ibid.*

[19] J. M. Ellis, appendix in James H. Fairchild, *Oberlin: Its Origin, Progress, and Results,* p. 85. 1871.

[20] Fairchild, *Oberlin: the Colony and the College,* p. 201.

[21] Oberlin College catalogue, 1880-81, p. 59.

[22] Oberlin College, *Reports, President and Treasurer,* 1891, p. 7. Hereafter, these reports will be cited as Oberlin College, *Annual Reports.*

[23] Oberlin College catalogue, 1868-69, p. 47.

[24] Fairchild, *Oberlin: the Colony and the College,* p. 201.

[25] *Music,* XXXI, 65 (December, 1901). See also Oberlin College, *Annual Reports,* 1891, p. 5; *ibid.,* 1899, p. 20.

[26] Fairchild, *Oberlin: the Colony and the College,* p. 201.

[27] Oberlin College, *Annual Reports,* 1905-06, p. 288*n.* Whether the college

really did pay the salaries is not clear. The *Annual Reports* for 1895 say that about the only source of income of the conservatory was from the term bills of students.

[28] Fairchild, *Oberlin: the Colony and the College,* pp. 202-203.

[29] Cited in *A Hundred Years of Music in America* (W. S. B. Mathews, ed.), p. 518. 1889.

[30] "The Conservatory," *The Oberlin Review,* III, 144 (August 2, 1876).

[31] Fairchild, *Oberlin: the Colony and the College,* p. 201.

[32] *The Oberlin Review, VII,* 10 (September 17, 1879); *ibid.,* XIII, 90 (December 19, 1885).

[33] For example, see *The Oberlin Review,* IX, 137 (February 25, 1882).

[34] *The Oberlin Review,* XVI, 26 (October 23, 1888).

[35] *The Oberlin Review,* VI, 141-142 (February 19, 1879).

[36] *The Oberlin Review,* VII, 66 (November 27, 1879).

[37] Oberlin College catalogue, 1887-88, p. 80.

[38] Edward S. Steele, "Music and Christian Education," *The Bibliotheca Sacra,* XLVI, 142-170 (1889). Steele was a clergyman who graduated from Oberlin in 1877.

[39] Cited in Benson J. Lossing, *Vassar College and Its Founder,* p. 92. 1867.

[40] *Vassar College. A Sketch of Its Foundation, Aims, and Resources, and of the Development of Its Scheme of Instruction to the Present Time.* 1873.

[41] *Third Annual Catalogue of the Officers and Students of Vassar College,* 1867-68. Hereafter, this bulletin will be cited as Vassar College catalogue.

[42] Lossing, *op. cit.,* pp. 109-111.

[43] *Report of the President of Vassar College,* 1913, pp. 15-16. Hereafter, this bulletin will be cited as Vassar College, *Annual Reports.*

[44] Louis C. Elson, *The History of American Music* (revised edition), p. 336. 1915.

[45] *Vassar College. A Sketch of Its Foundation, Aims and Resources, and of the Development of Its Scheme of Instruction to the Present Time,* pp. 18-21. 1873.

[46] Unpublished reports of the music department and of the president of Vassar College, 1868-69 to 1875-76. Vassar College Library.

[47] *Vassar College. A Sketch of Its Foundation, Aims, and Resources,* pp. 67-68.

[48] Unpublished report of the president of Vassar College, 1877-78. Vassar College Library.

[49] Unpublished report of the president of Vassar College, 1876-77. Vassar College Library.

[50] Unpublished report of the president of Vassar College, 1877-78. Vassar College Library.

[51] James M. Taylor and Elizabeth H. Haight, *Vassar,* p. 160. 1915.

[52] See also *ibid.*

[53] *Annual Report of the President of Smith College,* 1902-03, p. 9.

[54] Treasurer's Reports, 1878-84. Office of Comptroller, Vassar College.

[55] Unpublished report of the president of Vassar College, 1877-78. Vassar College Library.

[56] Enrollment figures have been taken from the unpublished reports of the music department and from the unpublished reports of the president of Vassar College. Vassar College Library.

[57] Arthur E. Heacox, "Modern Tendencies in Harmony Teaching Historically

Considered," M.T.N.A. *Proceedings,* 1931, pp. 87-88. In correspondence with Heacox (January 10, 1941), he stated that he used these books in his classes at Oberlin.

[58] Unpublished report of the president of Vassar College, 1898-99. Vassar College Library.

[59] Taylor and Haight, *Vassar,* p. 160.

[60] Unpublished report, 1891-92. Vassar College Library.

[61] From Office of Recorder, Vassar College.

[62] The enrollment figures have been taken from the unpublished reports of the music department and the unpublished reports of the president of Vassar College, Vassar College Library, unless otherwise specified.

[63] Letter from Vassar College. Cited in *Dwight's Journal of Music,* XLI, 109-110 (July 2, 1881).

[64] From Office of the Recorder, Vassar College.

[65] *Dwight's Journal of Music,* XXVIII, 271 (July 4, 1868).

[66] Ritter, *Music in America,* pp. 385-387.

[67] "The Musical Department at Vassar College," *Dwight's Journal of Music,* XXX, 276 (July 16, 1870).

[68] Fanny R. Ritter, "Letters from an Island," *Dwight's Journal of Music,* XXXIX, 92-93 (June 7, 1879). See also F. L. Ritter, unpublished report of music department for 1877-78. Vassar College Library.

[69] *Dwight's Journal of Music,* XLI, 109 (July 2, 1881).

[70] Unpublished report, May 10, 1889. Vassar College Library.

[71] The Vassar College catalogues listed the lectures which had been given during each preceding year.

[72] "Home Matters," *The Vassar Miscellany,* XVII, 337-339 (May, 1888).

[73] *Ibid.*

[74] Vassar College catalogue, 1888-89, p. 35.

[75] *Dwight's Journal of Music,* XXVII, 168 (January 4, 1868).

[76] *Ibid.*

[77] *Ibid.*

[78] *Dwight's Journal of Music,* XXVIII, 368 (December 19, 1868).

[79] *Dwight's Journal of Music,* XXVIII, 224 (April 11, 1868).

[80] *Dwight's Journal of Music,* XXX, 271 (July 2, 1870).

[81] Frederic L. Ritter, in *The Vassar Miscellany,* XIV, 1250-1252 (February, 1885).

[82] Ritter, *loc. cit.*

[83] "The Musical Department at Vassar College," *Dwight's Journal of Music,* XXX, 276 (July 16, 1870); Vassar College catalogue, 1868-69, p. 29.

[84] For example, see *Dwight's Journal of Music,* XXX, 271 (July 2, 1870); *The Vassar Miscellany,* XVI, 306 (May, 1887).

[85] *Dwight's Journal of Music,* XXX, 271 (July 2, 1870); *ibid.,* XXXIV, 255 (June 27, 1874).

[86] *The Vassar Miscellany,* XV, 76 (November, 1885).

[87] *Ibid.,* p. 71.

[88] For example, see *The Vassar Miscellany,* XV, 237 (March, 1886).

[89] *The Vassar Miscellany,* XV, 161-162 (January, 1886).

[90] The Vassar College catalogues until the issue for 1886-87 specified that students were required to attend chapel services. Between that year and 1902 the catalogues did not mention required attendance, though such a requirement was again

specified between 1902 and 1926. In that year the college trustees made chapel attendance voluntary. Vassar College catalogue, 1927-28, p. 185.

[91] *The Vassar Miscellany,* XVII, 157-158 (January, 1888).

[92] Fanny R. Ritter, "Letters from an Island," *Dwight's Journal of Music,* XXXIX, 92 (June 7, 1879).

[93] Fanny R. Ritter, "Dr. Von Buelow's Concert in Poughkeepsie, New York," *Dwight's Journal of Music,* XXXV, 170 (February 5, 1876). For other concerts, see Andrus, *A Century of Music in Poughkeepsie.*

[94] *Ibid.,* pp. 119-120.

[95] James M. Taylor, "Address of Welcome," M.T.N.A. *Proceedings,* 1912, p. 8; *Vassar College, Items Regarding Its Condition and Progress,* Series IV, 1892, p. 3.

[96] *Ibid.*

[97] Vassar College, *Annual Reports,* [1912-13], pp. 14-15.

[98] Treasurer's reports, 1887-92, Office of Comptroller, Vassar College.

[99] *Vassar College, Items Regarding Its Condition and Progress,* Series VI, 1894.

[100] Unpublished report of the president of Vassar College, 1898-99, p. 5. Vassar College Library.

[101] The Harvard College *Annual Reports* are the sources for the information on accredited courses in music.

[102] Harvard College, *Annual Reports,* 1874-75, p. 13.

[103] J. E. Cabot, "Report of the Committee to Visit the Academical Department in 1878-79," Harvard University, *Reports of Committees of the Board of Overseers,* 1878-79, p. 15.

[104] Paine, "Music at Harvard," *The Harvard Graduates' Magazine,* III, 312 (March, 1895).

[105] Letter from Spalding cited in Daniel G. Mason, "Music in the Colleges," *The Outlook,* LXXVI, 984 (April 23, 1904).

[106] Spalding, "Music," in *The Development of Harvard University* (Morison, ed.), p. 115.

[107] Davison, *Music Education in America,* p. 112.

[108] The information on Oberlin courses in music has been taken from Oberlin College catalogues and the Oberlin College *Annual Reports.*

[109] Unless otherwise specified, the information on music courses at Vassar has been taken from the Vassar College catalogues. Listed courses have been checked by enrollment reports to verify offerings. Enrollment reports are not available, however, for the years 1893-94, 1895-96, and 1902-03.

[110] Vassar College, *Annual Reports,* 1933-34, p. 17.

[111] *Ibid.*

[112] Gow, "The Place of Music in the College," *The Smith Alumnae Quarterly,* VI, 152-154 (November, 1914).

[113] Dickinson, "Mutual Objectives of Music Education in School and College: a Critical Appraisal," M.T.N.A. *Proceedings,* 1938, pp. 176, 180.

[114] Dickinson, "The Musical Prerogatives of the General College Student," M.E.N.C. *Yearbook,* 1936, pp. 120, 122.

[115] *Ibid.,* p. 120.

[116] Enrollment figures to the year 1900 have been taken from unpublished reports of the music department, Vassar College Library; the figures since that time have been obtained from the Office of the Recorder, Vassar College.

[117] See the first report of the Harvard Musical Association, cited in Ritter, *Music*

in America, p. 248; Cleveland, *An Address before the Harvard Musical Association, August 26, 1840,* pp. 5-6; "Music at Harvard College," *Dwight's Journal of Music,* VII, 126 (July 21, 1855).

[118] "Music at Harvard," *Dwight's Journal of Music,* XXXVIII, 247 (June 8, 1878).

[119] J. E. Cabot, "Report of the Committee to Visit the Academical Department in 1878-79," Harvard University, *Reports of Committees of the Board of Overseers,* 1878-79, p. 15.

[120] See "A Musical Professorship at Harvard," *Dwight's Journal of Music,* XXXV, 94 (September 18, 1875).

[121] Paine, "Music at Harvard," *The Harvard Graduates' Magazine,* III, 314 (March, 1895).

[122] Letter from Norton cited in "Report on Music in the Colleges of the United States," M.T.N.A. *Official Report,* 1897, pp. 71-72.

[123] Harvard College, *Annual Reports,* 1898-99, p. 41.

[124] Letter from Spalding cited in Daniel G. Mason, "Music in the Colleges," *The Outlook,* LXXVI, 984 (April 23, 1904).

[125] Spalding, *Music at Harvard,* pp. 170-171.

[126] See Mason, *loc. cit.*

[127] See *Dwight's Journal of Music* and Spalding, *Music at Harvard,* pp. 209-210, 232-234.

[128] This information cited in Robert L. Kelly, "Special Projects of the Association," The Association of American Colleges *Bulletin,* XX, 527 (December, 1936).

[129] Correspondence with Edward B. Hill, former chairman of the division of music, August 2, 1940.

[130] Charles H. Grandgent, "The Modern Languages, 1869-1929," and Morison, "History, 1838-1929," in *The Development of Harvard University* (Morison, ed.), pp. 83, 176-177; letter from the Harvard professor of choral music cited in Thompson, *College Music,* p. 168.

[131] "Inaugural Address," in *Addresses on the Occasion of the Inauguration of William Gay Ballantine as President of Oberlin College, July 1, 1891,* p. 13.

[132] Letter from Rice cited in "Report on Music in the Colleges of the United States," M.T.N.A. *Official Report,* 1897, p. 74.

[133] Dickinson, "The Uses of a Conservatory of Music," *Music,* VIII, 368 (August, 1895).

[134] Dickinson, "College Treatment of Music History," M.T.N.A. *Official Report,* 1897, p. 38.

[135] Dickinson, "Teaching Music History," M.T.N.A. *Proceedings,* 1906, p. 100.

[136] Dickinson, "The Study of Music History," *Music,* XVIII, 323-333 (August, 1900). See also Dickinson, "Teaching Music History," M.T.N.A. *Proceedings,* 1906, pp. 95-108; and *Music and the Higher Education,* pp. 164-165, 184 *et seq.* 1915.

[137] Dickinson, "Taking Music Seriously," *Music,* XIV, 119-120 (June, 1898).

[138] Dickinson, "The Teaching of Musical Appreciation," *The Musician,* XIV, 12-13 (January, 1909); *ibid.,* 68-69 (February, 1909).

[139] Dickinson, "The Teaching of Music," in *College Teaching* (Paul Klapper, ed.), pp. 459, 474.

[140] For example, see Oberlin College, *Annual Reports* for 1904-05, pp. 44-45, and for 1911-12, p. 51.

[141] King, "Address of Welcome," M.T.N.A. *Proceedings,* 1906, pp. 11-12.

[142] Wilkins, *The Changing College,* pp. 21, 31-34. 1927.

[143] Oberlin College, *Annual Reports,* 1904-05, pp. 44-45.

[144] Oberlin College, *Annual Reports,* 1923-24, p. 59.

[145] Oberlin College, *Annual Reports,* 1905-06, p. 85.

[146] Oberlin College, *Annual Reports,* 1911-12, p. 252.

[147] Oberlin College, *Annual Reports,* 1910-11, p. 135.

[148] Oberlin College, *Annual Reports,* 1914-15, p. 146.

[149] See the report of the Committee on Curriculum, Oberlin College, *Annual Reports,* 1928-29, pp. 118-125.

[150] Thompson, *College Music,* p. 182.

[151] Enrollment figures from 1903-04 to 1919-20 are taken from Oberlin College, *Annual Reports* for those years; the remaining figures to 1940 are from the Office of the Registrar, Oberlin Conservatory of Music.

[152] For example, see "Musical Notes," *The Oberlin Review,* VI, 204 (April 30, 1879); and Oberlin College catalogues, 1909-10 to 1911-12.

[153] For concerts given in the latter nineteenth century, see *The Oberlin Review.* The concerts of later years are listed in Oberlin College, *Annual Reports* from 1903-04 to 1923-24. Since 1924 the concerts of each preceding year are listed in the Oberlin College catalogues.

[154] See Gow, unpublished report of the music department, 1895-96. Vassar College Library.

[155] Unpublished report, p. 5. Vassar College Library.

[156] Unpublished report of the president of Vassar College, 1898-99, p. 5; unpublished report of the music department, 1896-97. Vassar College Library.

[157] Oberlin College, *Annual Reports,* 1915-16, p. 265.

[158] Dickinson, "Correlation in Higher Music Education," M.T.N.A. *Proceedings,* 1927, pp. 22-23, 31.

[159] See Vassar College, *Annual Reports* for 1912, p. 3, and for 1920, p. 15.

[160] See Vassar College catalogues for 1927-28 and 1935-36.

[161] Dickinson, "The Musical Prerogatives of the General College Student," M.E.N.C. *Yearbook,* 1936, pp. 120-122.

[162] George S. Dickinson, "Mutual Objectives of Music Education in School and College: a Critical Appraisal," M.T.N.A. *Proceedings,* 1938, p. 176.

[163] *Ibid.,* pp. 175-184. See also Dickinson's statement of objectives in Vassar College, *Annual Reports,* 1933-34, p. 16.

[164] *Ibid.,* pp. 16-19.

[165] Unpublished report of the music department, 1895-96. Vassar College Library.

[166] Unpublished reports of the president of Vassar College, 1895-96, p. 3, and 1898-99, p. 5. Vassar College Library.

[167] See *The Belle Skinner Hall of Music,* p. 7-8; Vassar College, *Annual Reports,* and Vassar College catalogues.

[168] See Vassar College, *Annual Reports,* 1918-19, p. 33; Dickinson, "Mutual Objectives of Music Education in School and College: a Critical Appraisal," M.T.N.A. *Proceedings,* 1938, p. 176.

[169] Harvard College, *Annual Reports,* 1902-03, pp. 16-17.

[170] Paine, "Music at Harvard," *The Harvard Graduates' Magazine,* III, 314 (March, 1895).

[171] Spalding, "Music," *The Harvard Graduates' Magazine,* XIV, 286 (December, 1905).

[172] *Ibid.* See also Harvard College, *Annual Reports,* 1905-06, pp. 97-98.

[173] Correspondence with Donald Quimby, manager of Harvard University Orchestra, March 8, 1941.

[174] Spalding, "Music," in *The Development of Harvard University* (Morison, ed.), p. 110.

[175] Davison, *Music Education in America,* pp. 4, 103, 121-139; see also Davison, review of *College Music,* in *The Journal of Higher Education,* VII, 113 (February, 1936).

[176] See *Dwight's Journal of Music,* XIX, 62-63 (May 25, 1861); *ibid.,* XXIII, 184 (February 6, 1864); *ibid.,* XXVIII, 391 (January 30, 1869); also Harvard Glee Club programs, Pierian Sodality secretary's records, Pierian Sodality programs. Harvard College Library.

[177] L. G. del Castillo, "The Orchestra of Harvard University," *Harvard Musical Review,* I, 19-20 (July, 1913).

[178] From Harvard Glee Club programs. Harvard College Library.

[179] A. T. Davison, "A New Standard for Glee Clubs," *Harvard Musical Review,* III, 9 (June, 1915).

[180] Spalding, "Music," in *The Development of Harvard University* (Morison, ed.), p. 124.

[181] J. Lawrence Erb, "Report of the Committee on Music in Colleges and Universities," M.T.N.A. *Proceedings,* 1936, p. 380.

[182] Davison, *Music Education in America,* pp. 156-157.

[183] Spalding, *loc. cit.*

[184] Archibald T. Davison, *Choral Conducting,* pp. 26-27. 1940.

[185] Morison, *The Development of Harvard University,* pp. liv, liv*n.*

[186] From general folder, religious services. Harvard College Library.

[187] Spalding, *Music at Harvard,* pp. 108-109.

[188] Oberlin College, *Annual Reports,* 1910-11, p. 137.

[189] Dickinson, *Music and the Higher Education,* p. 133, 1915; Dickinson, "The Teaching of Music," in *College Teaching* (Paul Klapper, ed.), p. 468.

[190] Ernest H. Wilkins, "Social Betterment through Art," M.E.N.C. *Yearbook,* 1934, pp. 20-22.

[191] Oberlin College, *Annual Reports,* 1907-08, pp. 50-51.

[192] *Ibid.*

[193] Oberlin College, *Annual Reports,* 1928-29, pp. 118-119, 121.

[194] Thompson, *College Music,* p. 183.

[195] *The Oberlin Review,* VIII, 46 (November 6, 1880).

[196] *The Oberlin Review,* XVI, 246 (May 28, 1889); *ibid.,* XVIII, 377 (March 31, 1891).

[197] Correspondence with J. E. Wirkler, Oberlin College, March 20, 1941.

[198] From original programs. Oberlin College.

[199] For example, see *The Oberlin Review,* VII, 154 (February 19, 1880).

[200] Oberlin College, *Annual Reports,* 1902-03, p. 59.

[201] Oberlin College, *Annual Reports,* 1919-20, pp. 108-109.

[202] From original programs. Oberlin College.

[203] Oberlin College, *Annual Reports,* 1929-30, p. 168.

[204] *The Oberlin Review,* VIII, 57 (November 20, 1880).

[205] Oberlin College, *Annual Reports,* 1915-16, p. 292.

[206] See Oberlin College, *Annual Reports,* 1914-15 and 1915-16; Thompson, *College Music,* p. 183.

[207] *Ibid.,* p. 184.

[208] For example, see Oberlin College, *Annual Reports,* 1915-16, p. 178.

[209] King, "Address of Welcome," M.T.N.A. *Proceedings,* 1906, p. 10.

[210] Unpublished report of the music department, 1895-96. Vassar College Library.

[211] Unpublished report of the president of Vassar College, 1895-96, p. 3. Vassar College Library.

[212] Unpublished report of the president of Vassar College, 1897-98, p. 5. Vassar College Library.

[213] Vassar College, *Annual Reports,* 1905, p. 11.

[214] Vassar College, *Annual Reports,* 1916-17, p. 8.

[215] *Ibid.*

[216] Dickinson, "The Musical Prerogatives of the General College Student," M.E.N.C. *Yearbook,* 1936, p. 122.

[217] Dickinson, "Mutual Objectives of Music Education in School and College: a Critical Appraisal," M.T.N.A. *Proceedings,* 1938, pp. 179, 180-181.

[218] Dickinson, "Music in the Liberal Arts College," in Vassar College, *Annual Reports,* 1933-34, pp. 16-20.

[219] From original programs. Department of music, Vassar College.

[220] See unpublished report of the president of Vassar College, 1895-96, Vassar College Library; and Vassar College, *Annual Reports,* 1908, p. 5.

[221] From original programs. Department of music, Vassar College.

[222] Correspondence with George S. Dickinson, June 7, 1941.

[223] Unpublished report of the music department, 1900-01. Vassar College Library.

[224] Vassar College, *Annual Reports,* 1908, p. 5.

[225] Correspondence with Dickinson, April 19, 1941.

[226] From original programs. Department of music, Vassar College.

[227] Margaret Sherwood, "Undergraduate Life at Vassar," *Scribner's Magazine,* XXIII, 650 (June, 1898).

[228] Correspondence with Dickinson, June 7, 1941.

[229] Vassar College catalogue, 1915-16, p. 116; Thompson, *College Music,* p. 202.

[230] *Ibid.,* p. 203.

SELECTED BIBLIOGRAPHY ON MUSIC FOR THE GENERAL COLLEGE STUDENT

It is the purpose of this bibliography to give a list of works presenting 1) outstanding expressions of the philosophy of music for the general college student and 2) descriptions of general conditions in college music in various periods. The works listed here which have been cited in the text will not be listed again in the Bibliography of Works Cited in Text which follows on page 371.

Bain, Wilfred C. *The Status and Function of A Cappella Choirs in Colleges and Universities in the United States.* Ed. D. thesis, New York University, 1938.

A study of current practices in 135 institutions.

Boyd, W. W. "Music in a Liberal Arts Course." *Studies in Musical Education, History, and Aesthetics,* 20th Series, Music Teachers National Association *Papers and Proceedings,* 1925 (Karl W. Gehrkens, ed.). The Association, Hartford, Conn., 1926. Pp. 33-40.

A college president's definition of the relation of music study to the aims of college education.

Buckton, L. V. *College and University Bands, Their Organization and Administration.* Contributions to Education, No. 374. Bureau of Publications, Teachers College, Columbia University, 1929.

Surveys practices in 54 institutions and advises standards for college bands.

Butler, Harold L. "The Fine Arts: Music, Art, and Architecture." Chapter VIII of *Higher Education in America* (Raymond A. Kent, ed.). Ginn and Company, New York, 1930.

Contains short historical sketch of college developments in these fields and states objectives of the university in providing such training.

Clarke, Eric. *Music in Everyday Life.* W. W. Norton and Company, New York, 1935.

Chapters IV and V describe music for the general student in colleges and set forth principles of musical education for the general college student.

Cleveland, Henry R. *An Address Delivered before the Harvard Musical Association at the Annual Meeting on Commencement Day, August 26, 1840.* Boston, 1840. (New York Public Library).

An early statement of principles of music for the general college student and for the education of the amateur in music.

Cole, Rossetter G., Albert A. Stanley, *et al.* "Music in Colleges." *Studies in Musical Education, History, and Aesthetics,* 3rd Series. Music Teachers National Association *Papers and Proceedings,* 1908. The Association, (no place) 1909. Pp. 118-127.

Five papers on aims of college music study, obstacles to college music development, and music appreciation in colleges.

Davison, Archibald T. *Music Education in America. What Is Wrong with It? What Shall We Do about It?* Harper and Brothers, New York, 1926.

A critical examination of musical education in elementary schools, high schools, and colleges. Suggests ways of improving the current situation.

——"A New Standard for Glee Clubs." *Harvard Musical Review,* III, 9-11 (June, 1915).

Describes the process and results of raising the musical standards of the Harvard Glee Club.

Dickinson, Edward. "The Teaching of Musical Appreciation." *The Musician,* XIV, 12-13 (January, 1909); XIV, 68-69 (February, 1909).

——"The Appreciation of Music." *The Musician,* XIV, 118-119 (March, 1909); XIV, 160, 184 (April, 1909); XIV, 205 (May, 1909).

These series set forth ideas on content and methods of teaching the general college student.

—— *Music and the Higher Education.* Charles Scribner's Sons, New York, 1915.

Shows a conception of the study of music in relation to history, philosophy, and other arts. Gives reasons for music as a college study.

——"The Teaching of Music." Chapter XXIII in *College Teaching. Studies in Methods of Teaching in the College* (Paul Klapper, ed.). World Book Company, Yonkers-on-Hudson, N. Y., 1920.

Includes short historical sketch of the development of college music and a good statement of problems and a philosophy of music in college.

Dickinson, George S. "Music in the Liberal Arts College." *Reports of Officers.* Vassar College Bulletin, XXIV, No. 4 (October, 1934), pp. 16-20.

An excellent statement of the approach to and the content and objectives of a liberal arts music curriculum from the standpoint of providing a unified offering of the various branches of music study.

——"The Musical Prerogatives of the General College Student." Music Educators National Conference *Yearbook,* 1936. The Conference, Chicago, 1936. Pp. 120-123.

Outlines a program based on the study of music as a literature.

Dykema, Peter W., George H. Gartlan, *et al. Survey of College Entrance Credits and College Courses in Music.* National Bureau for the Advancement of Music, New York, 1930.

Gives summary and detailed information on practices in 594 institutions.

Engel, Carl. "Views and Reviews." *The Musical Quarterly,* XI, 617-629 (October, 1925).

Attacks teaching music appreciation in college. Advocates teaching musicology, the history and science of music. A good statement of the opinion which holds that college music study should be made intellectual.

Erb, J. Lawrence. "Report of the Committee on Colleges and Universities." In Music Teachers National Association *Volume of Proceedings,* 25th Series, 1930; 27th Series, 1932; 28th Series, 1933; 30th Series, 1935; 33rd Series, 1938 (Karl W. Gehrkens, ed.). The Association, Oberlin, O.,

1931, 1933, 1934, 1936, 1939: 34th Series, 1939 (Theodore M. Finney, ed.). The Association, Pittsburgh, Pa., 1940.
State viewpoints on music for the general college student, describe developments in many colleges.

Hall, G. Stanley. "The Function of Music in the College Curriculum." *Studies in Musical Education, History, and Aesthetics,* 2nd Series. Music Teachers National Association *Papers and Proceedings,* 1907. The Association, 1908. Pp. 13-24.
A college president's criticism of college music and his ideas on music for the general college student.

Howard, John T. "College Music Goes Highbrow." *The American Scholar,* II, 58-69 (Winter, 1933).
Describes improvements in college glee clubs and orchestras.

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